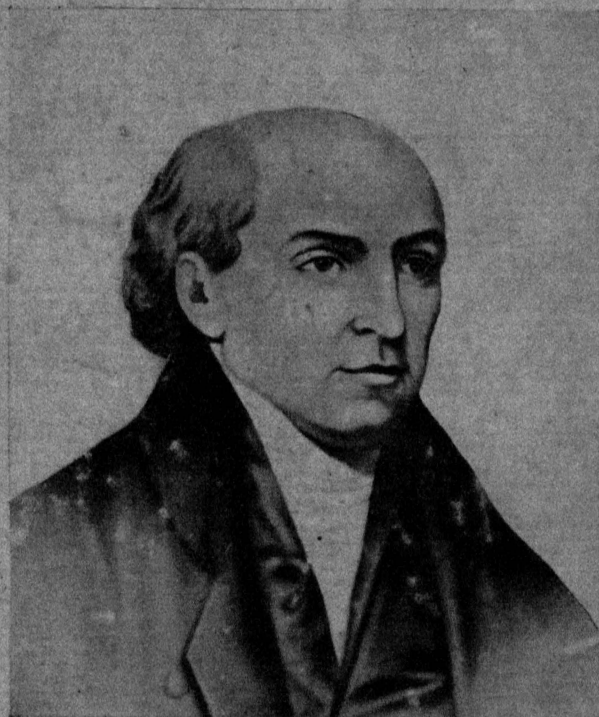


THE CAREY EXHIBITION
OF EARLY PRINTING
AND FINE PRINTING



AT THE NATIONAL LIBRARY, CALCUTTA

THE CAREY EXHIBITION OF EARLY PRINTING AND FINE PRINTING



PRINTED BY THE GOVERNMENT OF
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ACKNOWLEDGMENTS

This Exhibition of Early Printing and Fine Printing in memory of William Carey would not have been possible but for the gracious and willing co-operation of a number of Institutions.

The authorities of the Serampore College have contributed their precious treasure in the way of the earliest printed Bibles in most of the Indian languages. They have also lent us certain photographs from which the enlargements in the first panel have been made.

The Bangiya Sahitya Parishad very kindly allowed us to choose from their rare books such as the National Library did not possess to illustrate the evolution of Bengali printing.

The Calcutta University has contributed the facsimile of the first printed Sanskrit work in India, our own copy being under restoration.

The British Council in London through their Calcutta office have gone out of the way to prepare the very special exhibits in part of Panel 2, the whole of Panel 3 and Panel 4 illustrative of early English printing, English fine printing in private presses, and Bookbinding processes, respectively. They have also lent us the exhibits in Panels A and B illustrative of Monotype punch-cutting and the manufacture of Penguin books. The display boards showing the planning of the Times New Roman fount have also been contributed through their courtesy.

The Calcutta University press has been most generous in its loan of a very old hand-press approximating to the type which must have been used by Carey in the good old days.

The Baptist Mission Press has contributed the fine portrait of William Carey, and the hand-composing equipment as a complement to the hand-press.

The Linotype authorities have been responsible for the erection of the linotype machine on the Exhibition site.

The Monotype Corporation have lent their Monotype machine casting Hindi types.

The Eagle Lithograph press have lent us exhibits for demonstrating half-tone printing.

Mr. Kleber has most kindly lent us a very early printed copy of the Bible in the German tongue printed as far back as 1584.

The United States Information Service have contributed the portrait of Benjamin Franklin, the father of printing in America, and have allowed us the use of their special typewriter for typing out the exhibit captions.

To all these Institutions and to Mr. Kleber we are deeply indebted for their most willing co-operation and we hope that this Exhibition, which has

been envisaged from the educational point of view, will have justified this sympathy. We also trust that the memory of Carey will be well served on this occasion and that the world will not allow to suffer such a noble Institution as the Serampore College founded by William Carey to let its precious treasures in its Library go uncared for.

I am very grateful to the Controller of Printing for permitting the Manager of the Government of India Press to lend the Linotype machine for Exhibition purposes.

Mr. B. K. Roy, Manager of the Government of India Press, is no doubt doing his official duty in printing this Brochure, but only a very few people will know the enthusiasm behind his effort and the promptness with which he has produced this Brochure in double-quick time. The Eagle Lithograph press deserves special mention for its fine work in reproducing the Gutenberg Page which is an inset of the Brochure as also the several other illustrations in the body of the Brochure.

I am very grateful to Mr. Norman A. Ellis of the Baptist Mission Press for having agreed to write the article on Indian Typography. He is in the direct tradition of Carey as the Manager of the Baptist Mission Press and seemed just the right man to set out the problems confronting Indian Typography.

To my colleagues who have untiringly given of themselves to the compiling of the annotations and setting up of the exhibits I offer my heartfelt thanks. Special mention has to be made of Sri Sanjib Sen Gupta whose artistic efforts have greatly embellished this Exhibition with maps and drawings.

CALCUTTA,
26th May, 1955. }

B. S. KESAVAN,
Librarian, The National Library,
CALCUTTA.

THE SCOPE OF THE EXHIBITION

The Exhibition is, in the first place, intended to draw attention to the pioneer efforts of giants like William Carey who, with the help of tireless workers like Panchanan Karmakar and Monohar, made Indian language printing a reality. Advantage is also taken of this occasion to illustrate the history of printing in general, and because of the gracious and happy co-operation of the British Council, English fine printing in particular. The history of Indian printing, as far as our resources in Calcutta permitted it, has also been illustrated. The educative value of letter press printing showing hand composing, Lino composing, and Mono composing, side by side is so obvious, especially with regard to development in Indian language types, it was thought quite proper to demonstrate all these processes in this Exhibition. The student of Library Science in particular has been kept in mind when it comes to exhibits like halftone printing, punch-cutting, Library binding, binding as a fine art, and the manufacture of Penguin books. The maps and drawings have been made to clinch the exhibits with the public.

A Brief Note on Early Printing in India

(The index numerals refer to the number of the bibliographical source at the end)

If the location of the earliest printing presses in India were plotted on the map it will be found that they all hug the coast line of the Country. Goa, Cochin, Pudukail (a few miles north of Cape Comorin), Vypicotta (a mile south of Cranganore) and Ambalakad (a village twenty miles south of Trichur), these places along the west coast represent the sources of the Indian "Incunabulae". Tranquebar, Madras, Fort William, Calcutta, and Serampore, along the east coast represent the shaping period of Indian printing. Bombay contributes its share towards the closing years of the second phase of the vigorous growth of early Indian printing. The Roman Catholic Mission is the pioneer which sought to inculcate the Gospel in the "native" tongues and the Protestants at Tranquebar and Serampore furthered this impulse. Malayalam and Tamil are close contenders for the honour of being the first Indian language to exploit movable type.

Early in the latter half of the 16th century (1556) there is mention of a book being printed at Goa in the Portuguese language entitled "*Conclusoes*" being theses of Philosophy used by students in public debate.¹ (Of this book no trace is found.) A year later a Catechism on the Christian doctrine composed by St. Francis Xavier, and also in the Portuguese language, was printed at Goa.² Brother John of Bustamente, John Quinquencio, John of Emden, Joannes Gonsalves and the anonymous Indians who were trained in Portugal and assisted Brother John of Bustamente, are the fathers of Indian printing.³ John Quinquencio and John of Emden are known as printers of the *Compendio Spiritual de Vida Christao* (1561)—"a small, fat duo-decimo preserved in the New York Library"⁴—and another famous book entitled *Coloquios dos simples edrogas*, written by Garcia da Orta.

But the first book actually printed in this country seems to be a translation of St. Francis Xavier's *Doctrina Christao* said to have been printed in the Portuguese language as early as 1557. The only copy of this translation into "Malabar-Tamil" is in the Bibliotheque Nationale and a photo-copy of its title page has been reproduced in the Memoirs of the Madras Library Association, 1941, to illustrate Sivaraman's article⁵ on the evolution of the early Title page facing p. 64 of that volume. The title is translated as *Christya Vannakanam*. It must however be stated that the copy at Paris is a 1579 reprint of the 1577 volume.⁶

(A name very dear to students of early Indian printing is Ambalakkadu,⁷ near Trichur, where the first "Malabar" (a term then used to signify both Malayalam and Tamil) types were cut by Joannes Gonsalves in 1577. Unfortunately no books printed in this place can be found in India. In Rome there is a list of books published at this press in Malayalam characters.⁸ At first, evidently, Malayalam characters were used to print Tamil books also. But the Tamils were unable to follow these characters and, according to a record left by a certain Fr. Paulinus, a Tamilian by name *Ignatius Aichamoni* cut Tamil type in wood for printing a Tamil-Portuguese dictionary.⁹ We have the statement of an early missionary Ziegenbalg that the Malayalam type cast at Amsterdam in 1678 for some plants in the book *Horti Indici Malabarici* could not be made out by the Tamilians.¹⁰ (The reason why there is no example of Ambalakkadu

printing surviving to-day is because of Tippu's invasion of Travancore and Cochin when he set fire and laid waste both the Christians and the Hindus.)

(So far it can be said that we are dealing with the period of the birth of Indian printing. From the middle of the 16th to the end of the 17th century is the cradle-period. The beginning of the 17th century finds the infant out of swaddling clothes and we find a venturesome (Ziegenbalg achieving his *Biblia Damulica* being a Tamil translation of the New Testament, begun in 1708 and finished in 1711.⁵ Ziegenbalg is remarkable for his persistent attempts to cut suitable Tamil types.) He sent specimens of characters to Halle in Germany⁵ and found the ones prepared there too large for his purpose and set about cutting and shaping smaller founts. He also established the first paper mill near Tranquebar. He finished the printing of the Tamil New Testament by 1715. (The Old Testament was also translated by him but the completion of its printing was after his death.) The early Tamil type was somewhat squat and square. "The characteristic slope and more rounded appearance seems to have been introduced by the Dutch East India Company's Press at Colombo."⁵

(A printing press captured by the English in Pondicherry was entrusted to the great Tamil scholar Fabricius who was resident at Vepery in Madras. This was the start of the press at Vepery later on to gain fame as the Diocesan Press.) It was in this press that (Fabricius printed his hymn books and his epoch-making Tamil-English Dictionary somewhere about the beginning of the 19th century.) The first Tamil types were cast in Madras and used at Vepery till 1870.⁵

Had not Sir Charles Metcalfe removed the restriction on the press, printing would have been in a bad way. When in 1835 he gave the country the press franchise, Madras boasted of 10 presses by 1863. And it was not long before the fine printer Hunt refined on Tamil type to such an extent as to transform it into a thing of beauty and the Tamil-English Lexicon completed in 1862 will "even to-day, stand comparison with the work of any press in the world."⁵

(So far we have travelled along the coast from Goa through Cochin, Trichur and Tranquebar to Madras and there remains the Calcutta area where the history of printing has been written in letters of gold.)

If we leave aside the three books printed at Lisbon in Roman Bengali,⁶ the earliest specimen of printing in Bengali, that we have, is Halhed's *A Grammar of the Bengal Language* printed in the press of Mr. Andrews at Hooghly in 1778. Nathaniel Brassey Halhed wrote a grammar of the Bengali language for the benefit of the civilians of the East India Company, and founts of the Bengali alphabet became necessary to print the Bengali passages quoted in the book as examples. He appealed to his friend Charles (afterwards Sir Charles) Wilkins, a Bengal civilian and a great Oriental scholar, to help him with the required founts. Charles Wilkins had already cast certain founts as a hobby and this request from his friend made him earnest. He took upon himself the task of making all the Bengali types needed for printing the grammar and actually did the job with his own hands by means of a chisel. He completed the work by his great perseverance amid many difficulties and rightly deserves the title of the "Caxton of Bengal". Wilkins also employed a Bengali blacksmith named Panchanan Karmakar as his assistant in the work and instructed him in the art of type-cutting, and all our knowledge of type-cutting was derived from him. After the printing of Halhed's grammar these Bengali types were used by the Government Press in Calcutta for printing Bengali versions of some acts and regulations of the Government. The service rendered by Wilkins to the Indian press did not end in the temporary and isolated benefit of printing a grammar but had far deeper

effects.¹⁰ He had taught the art of cutting types to his able pupil Panchanan, who again taught others and thus introduction of successful printing in Indian languages was made possible.

Other specimens of early printing are the Impey Code, translated into Bengali by Jonathan Duncan and printed at the "Company's Press" in 1785, and the Bengali translation of the Cornwallis Code, translated by H. P. Forster and printed at the Government Press from an improved fount. There are two other Bengali translations of Government regulations printed in Calcutta in 1791 and 1792 respectively. These are available in the British Museum.

(The next important printed work since Halhed's grammar is H. P. Forster's "*A vocabulary in two parts, English and Bengalee and vice versa*". This is usually recognised as the first dictionary in the Bengali language printed in India*. The first part was published in 1799 and the second part in 1802. It was printed at the Chronicle Press, Calcutta.)

(The year in which Forster's Vocabulary was published was marked by another very important event in the history of Indian printing. Being prevented by the East India Company from establishing a mission in British territory, Rev. Dr. William Carey (1761-1834) formed with others, in 1799, a missionary settlement at Serampore under the protection of the Danish Governor, Colonel Bie. (Soon after the establishment of the Mission, Carey fully engaged himself in finding out means for printing the Bengali version of the New Testament, which he had made ready sometime ago. (On enquiry he found that the cost of its printing at Calcutta would be Rs. 43,750 for 10,000 copies.¹¹ As this was beyond his means, he purchased a printing press made of wood for £40 and set it up at Madnabati. This press was now brought down to Serampore and Carey's translation of the New Testament was printed by this press on February 7, 1801.) The types were set by Carey's son Felix and his colleague, Ward.¹²

The first success of the Bengali translation of the New Testament fired the imagination of Carey for bringing out translations of the Bible in all important Indian languages. This meant improvement and enlargement of his press.) In 1798 Dr. Carey noticed an advertisement stating that a type-foundry was established in Calcutta for the 'country language'. On enquiry he came to know that the punches for the foundry were cut by Panchanan, the assistant of Wilkins. (With the first idea of enlarging his press Dr. Carey remembered Panchanan.) Panchanan's original place of residence was Tribeni, but he usually resided at Garden Reach, near the residence of his employer Colebrooke, the famous Sanskrit scholar. Panchanan's son-in-law Manohar also lived with him and was as skilled in the art of punch-cutting as himself. Carey enticed Panchanan out of Colebrooke's service through a "pious fraud". At first Carey made several requests to release Panchanan but Colebrooke refused to do so. He then wrote to Panchanan direct offering him higher salary; but this strategy also failed. As a last resort Carey appealed to Colebrooke saying that he wanted Panchanan for a few days at Serampore only to see him. Colebrooke was moved by this appeal and allowed Panchanan to visit Serampore. With the connivance and assistance of the Danish Government at Serampore Carey was successful in detaining Panchanan in spite of Colebrooke's petition to the Government of India for his release. In defence of his action Carey said that Colebrooke should not have the monopoly of a man who was

* A work entitled "An Extensive Vocabulary, Bengalese and English" has been lately discovered. Its date of publication, as given on the title page, is 1793. The authorship of this work is ascribed to one A. Upjohn."

the only skilled mechanic of the kind in the country.⁹ But it was not force which detained Panchanan at Serampore. Panchanan was a willing conspirer with Carey.)

(With the help of Panchanan and Manohar, Carey established a foundry at Serampore to make elegant founts of type in all the Eastern languages for sale as well as for the needs of the Mission.) Panchanan completed 700 punches for Devanagiri letters. As he grew old Manohar took full charge of the foundry and "was subsequently employed for forty years at the Serampore Press and to his exertions and instruction Bengal is indebted for the various beautiful founts of the Bengali, Nagri, Persian, Arabic and other characters which have been gradually introduced into the different printing establishments".¹⁰

(The Serampore Mission Press issued between 1801 and 1832 more than two hundred and twelve thousand volumes in forty different languages. It would be regarded as a remarkable feat even to-day if we consider that for these languages types were designed and cut for the first time.) All these publications were not merely translation of the Bible, but also included a large number of original works.¹⁵

(Serampore Press first began and standardised printing in many of the modern Indian languages. Languages like Marathi, Assamese owe their first printed book to this Press. A year after the establishment of the Serampore Mission the Fort William College was founded in Calcutta for imparting knowledge of the Indian languages to British civilians. The authorities of the College felt the need for Indian language publications without which instruction in these languages would be difficult. The College, therefore, encouraged printing presses in Calcutta to cut types and print books in Indian languages.) But as these presses were in the hands of the Europeans or Anglo-Indians the founts for Indian language alphabets made by them were not satisfactory. The College authorities began to encourage the Pundits and Munshis to establish foundries for good, standard founts of Indian alphabets. They offered to patronise presses using such improved founts. (The teachers of the Parsi, Hindi, Bengali and other departments of the College designed improved founts, and new printing presses established in Calcutta used these founts for printing books written by the professors of the Fort William College. (It is said that improved Bengali founts were modelled on the handwriting of Kalikumar Roy, a Bengali teacher of the College, and they were cast by Panchanan Karmakar.) (It is interesting to note that it was at the College press at Fort William that printing was first used for Hindi works. The impetus which the Fort William College gave to the printing of Indian language books will always have a place of honour in the history of printing in this country.)

The idea of printing books in Marathi language originated with the early European Missionaries in India. They had to resort to the native languages for the spread of the Christian religion in India, and hence they felt a great necessity of producing popular translations of the Bible and other useful publications in the native dialects. The earliest printed matter in Marathi script appears in a Latin book, '*Hortis Indictis Malabaricis*', published in 1678.

The Bombay Courier, a premier newspaper in Bombay, started in 1792, was printed in English, Marathi and Gujarati languages.

From 1805 to 1834 Dr. William Carey printed and published Marathi books in the Serampore Mission press. The Bible (1807) and the Marathi English Dictionary (1810) are two notable publications.

The Gujarati type was first moulded in Bombay by B. J. Chapgar about the year 1797. The first book to print Gujarati character was Dr. R. Drummond's

Illustrations of the Grammatical Parts of the Gujarati, Marathi and English Languages, published in Bombay in 1808.^{3a}

Shivaji Maharaj was, perhaps, the first Indian who had the idea of setting up a press; but owing to some difficulties he could not get it worked and sold it in 1674 to Bhimaji Parakh of Gujarat. Parakh set it up successfully with the assistance of an expert from England.⁴

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Rajani Kanta Gupta

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The Life and Achievement of William Carey

In the history of printing in India, Serampore has place of honour. Not that the missionaries at Serampore were the first to have a printing press in the country, but they gave the first impulse to the Indian press. Although the mission was stationed in Bengal, the mission house had become polyglot. There were written, spoken or read amongst its members Latin, Greek, Hebrew, Arabic, Syriac, Sanskrit, Persian, Bengali, Hindi, Oriya, Gujarati, Telugu, Marathi, Armenian, Portuguese, Chinese and Burmese. No wonder that they translated and printed the Bible in more than thirty-one languages. They had to cut or cast types for all these languages at Serampore. 'Britain's solitary Asian missionary' in the eighteenth century, William Carey, and his colleagues William Ward, J. C. Marshman and others who joined him afterwards, rendered it possible.

EARLY LIFE

William Carey came of obscure parents settled at a village in Northampton in England. When he was a mere boy his weaver father became village school master and parish-clerk. His village surroundings implanted in William the love of plants, birds and insects. With the scientist's instinct he took pleasure in finding and observing them. Thus in his village he became an acknowledged authority on natural history. He was fond of reading travel books. The story of Columbus and the log-book of Captain Cook were his favourites. 'The real was to Carey best romance'.

In the opinion of his father William's only special aptitude was steady attentiveness and industry; *plus* some arithmetic quickness. His brother says: 'From a boy he was studious, deeply and fully bent on reading all he could'. These testimonies about William were endorsed by Dr. Carey himself. 'I can plod. This is my only genius. I can persevere in any definite pursuit. To this I owe everything.' This tenacity of purpose and indomitable courage raised the obscure boy to great eminence.

On leaving school at twelve he wished to be a tiller or gardener. But exposure to the sun inflamed his skin and banished his sleep. So his father made William an apprentice to a shoe-maker who had a hot temper and a rough tongue. On Sunday mornings he had to carry to customers the week's bag of made and mended shoes.

At this workshop a fellow-apprentice coming from a nonconformist family by his conduct, talks, readings and importunities won over William and a change came in his thinking. Carey felt the spell of the spiritual world and yearned to explore it. He determined to stop lying, swearing and other sins to which he was addicted; and sometimes, when alone, tried to pray. At seventeen he became a dedicated spirit. Yet, till then, he had no notion of being a minister, still less a missionary.

As a skilled and honest workman he earned enough to marry at the age of twenty. In the middle of 1782 his name found a place on the panel of preachers. Next year he was baptized. But even then Carey never expected to be more than a shoe-maker and a lay preacher.

Captain Cook's voyages had turned his mind to the 'miseries of heathendom'. Later on Carey became the pastor at Leicester. But his chief interest lay in the evangelization of the world. In October 1792 a society of youngmen was formed to

send out missionaries to Asia and America. The youngmen had enthusiasm but no money. They appealed for donations but contributions were very small and inadequate.

Carey in his heart proposed to go to Tahiti, an island in the Pacific Ocean. The return of John Thomas from Bengal and his glowing description of the province changed Carey's mind. He offered to go to Bengal as a missionary and the newly formed society of the Baptists made ready to send him with the eccentric Thomas.

India was then a close preserve in the hands of the East India Company. To go there without a license from the Company was to incur the risk of being sent back home. In the Company's estimation a man with a Bible was doubly dangerous. So a license was refused to Carey and Thomas. This, however, did not deter them. They, with their families, sailed for India in a Danish ship on June 13, 1793 and after five months' tedious voyage arrived in Bengal on November 11.

CAREY'S MISSION IN BENGAL

Ram Ram Basu came to meet Thomas, his former pupil. Carey engaged him as his munshi. Thomas went to Calcutta to resume his medical practice and Carey with his sick family and Ram Ram Basu lodged in the garden house of Nelu Datta in Manicktolla. The money given him for a year was exhausted in two months. Worries and privations turned his wife mad. Ram Ram Basu's uncle offered him some rent-free land in the Sundarbans. This land, infested with cobras and tigers, he had to accept for the support of his family and himself. He went to settle there when Thomas procured for him the charge of an indigo 'outwork' at Madnabati in Malda. He arrived at Madnabati on June 15, 1794 and remained there till January 10, 1800.

In October, 1798, Carey received a letter from William Ward in which he expressed his determination to come to Bengal and live and die with him (Carey). In November, 1799 he received word that four families including Ward and Marshman landed at Serampore. The British authorities knowing them to be of the missionary party instantly ordered them back. The Danish governor at Serampore pledged them asylum and defence.

On December 1, 1799 Ward went to Madnabati and suggested that Carey should come down to Serampore 'where they could establish schools, print the scriptures and preach without challenge'. Carey after much conflict of thought decided to transfer his activities to Serampore. The transfer was very timely. For the new indigo planter proved strongly hostile to missions. The Governor-General of the time had just forbidden any press in British Bengal outside Calcutta. On the January 10, 1800, they all arrived at Serampore.

FATHER OF PRINTING IN INDIA

Carey, Ward, and Marshman were self-made men with an insatiable appetite for learning and of practical ability, dismayed by no difficulties and their industry and patience knew no bounds. 'Each acted as a complement to the others so perfectly and completely that their living together tripled their work-power.'

In his colleagues Carey found deep joy. He wrote of them thus: 'All have their hearts entirely in the work. Ward is the very man we needed . . . Marshman is a prodigy of diligence and prudence. Learning the language is a mere play to him. He has acquired in four months as much as I did in eight.'

Carey's great aim had always been to translate the Bible and to place the Word of God before 'heathens' in their own language. In his five and a half Madnabati years except for a few Old Testament chapters, the whole Bible had been translated

into Bengali in thousands of sheets. His main concern then was to find out means to print them. He supposed that the needed punches must come from England. When, on enquiry, he found that each punch would cost a guinea and the cost of printing the New Testament at Calcutta would be Rs. 43,750 for 10,000 copies, he was alarmed at their formidable costs. But in December 1797 he learned that India's first commercial letter-foundry for vernacular types was just established in Calcutta, and a few months later that a press, recently landed from England, was for sale there for £46. Mr. Udny, the indigo planter, purchased and made a gift of it to Carey. In September, 1798, the press was set up at Madnabati. He brought down the press with him to Serampore.

At Serampore publication of the scriptures was the business most urgent. Preparation of the copy and correction of the proof was the joint solicitude of Carey and Fountain. Expert Ward was to print, helped by Brunsdon and Felix. To make money towards its heavy cost the Marshmans opened boys' and girls' boarding schools. Within two months of reaching Serampore, Carey got into communication with Panchanan Karmakar who had learned punch-cutting and type-making under Wilkins, the Indian Caxton. Carey engaged him and Monohar his nephew, for the Mission. By May (1800) Carey pulled the first page of the Bengali New Testament. The printing was completed on February 7, 1801.

Carey now determined to bring out translation of the Bible in all important Indian languages. This meant improvement and enlargement of his press. With the help of Panchanan and Monohar he established a foundry at Serampore to make founts of type in all the Eastern languages for sale as well as for the needs of the Mission. Panchanan completed 700 punches for Devanagari letters. After him Monohar took full charge of the foundry and was employed for forty years at the Serampore Press and Bengal is indebted to him for the various beautiful founts of the Bengali, Nagari, Persian, Arabic and other characters which have been gradually introduced into the different printing establishments.

The Serampore Mission Press issued between 1801 and 1832 more than two hundred and twelve thousand volumes in forty different languages. It was a remarkable feat indeed; for the types for these languages were designed and cut for the first time.

This Press first began and standardised printing in many of the modern Indian languages. Languages like Marathi, Assamese owe their first printed book to this Press.

We have a vivid description of the press from a letter of Ward written in 1811. "As you enter, you see your cousin, in a small room reading or writing, and looking over the office, which is more than 170 ft. long. There you find Indians translating the scriptures into the different tongues or correcting proof-sheets. You observe, laid out in cases, types in Arabic, Persian, Nagari, Telugu, Panjabi, Bengali, Marathi, Chinese, Oriya, Burmese, Kanarese, Greek, Hebrew, and English. Hindus, Mussalmans, and Christian Indians are busy—composing, correcting, distributing . . . Beyond the office are the varied type-casters, besides a group of men making ink, and in spacious open walled-round place, our paper-mill, for we manufacture our own paper."

In 1801 Carey agreed to become Professor of Bengali in the new Fort William College. In this capacity he was the centre of the learned Bengalees whom his zeal attracted round him. By the influence he exerted and the example he set he gave impetus to Bengali learning. The revival and improvement of the Bengali language must be attributed to Dr. Carey and his colleagues.

LAST DAYS

Life did not pass at Serampore as happily as before. Four gifted young colleagues came to Serampore between 1814 and 1817. They were most joyously welcomed. Yet by April 1818 these four had broken away to form a missionary auxiliary of their own. There was difference of opinion in the Committee in England over this schism. They did not know whom to support, the self-supporting seniors or the salaried juniors. This was painful to Carey. His wife had died. Yet at seventy he was cheerful and happy. He went on with his translation as before. At sunrise on June 9, 1834, the great Dr. Carey passed away. His three surviving sons and friend Marshman were with him.

ACHIEVEMENTS

The record of the work which Carey and his colleagues did at Serampore reads like a romance. Out of some unsettled dialects Carey created a prose literature for Bengal and some other parts of India. He created alphabets for certain languages and gave the everchanging existing alphabets a final shape by cutting punches and printing books. Carey and his friends raised Indian printing from its amateurish stage to a serious business. Their zeal gave the impulse to the development of printing in India. They not only improved the standard of printing at the Mission Press, but also helped others by establishing the first well-equipped foundry for types for sale. The Serampore Mission purchased the first steam-engine in India and with its help set up a modern paper mill to manufacture paper on a large scale for the rapidly growing printing presses. Without the zeal, devotion and industry of a dedicated soul like Carey, such remarkable achievement by the Serampore Mission cannot be imagined.

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Indian Typography

By

NORMAN A. ELLIS

This article on Indian Typography has been specially written by Mr. Norman A. Ellis of the Baptist Mission Press which is in direct line of succession to the Serampore Press founded by William Carey.

Recently an Indian magazine of the arts asked a printer for an article on Indian typography. It was only when he began to ponder on what he intended to say that the would-be writer realised that there was no such thing as Indian typography, and the article was not written.

Lest it be thought, therefore, that the title above is a misnomer, let me make the assurance that this is an attempt to assess the position of type display in Indian languages today and a plea for the establishment of something which India has not yet found: her own particular contribution to world typography.

It should be made quite clear at the outset that 'typography' is type display, with its own use of faces, type-cast ornaments and borders, and not the hand-drawn lettering and display which have shown great progress in the past few years, thanks almost entirely to advertising agencies and firms whose publicity departments have done so much to raise printing standards in India.

Practically all Europe uses the roman letter, but, to anyone interested in print, it is not difficult to recognise the work of any particular country in the type faces and the way they are used, even though the piece of print may not be in the language of that particular country. There is a national "style" which shows through. Most countries in the West have their own type faces which are not confined to one country but are used generally, to the health of the printing industries of all concerned.

Today, the only way to identify a piece of print as specifically Indian in character is the simple one of identification of the script as an Indian language. So far, an Indian "style" of typography has not yet been evolved. Which brings the inevitable question, "If others have, why cannot we?"

The answers are several and we will take them singly and thereby endeavour to make out a case for the great need for India finding her own special contribution to print.

India has not one language but many, each connected with its own area, most of them based on the classic Sanskrit. The complications caused by this wealth of scripts are equalled by the opportunities they offer. In effect, typographically, India is not one country, but many. She is the Southern Tamil, the Western Gujarati, the Northern Hindi and the Eastern Assamese, and all others, each separate, but, with the exception of Urdu, all bound by their ancestral similarity. India, therefore, can offer a variety of scripts and styles to display them unequalled in the world.

The primary handicap, still being tackled after many years of earnest endeavour, is the size of the average Indian language alphabet. This is a practical one. In the roman character there are 26 letters. In almost any Indian language there are over 600, when character combinations are taken into account. The cost of a fount of any

মর্যাদা থাকিতে কেনো নাজাহো ঔটিয়া !
আপন সদৃশ স্থানে ঔটি বৈস গিয়া ॥

এত সুনি সোমদত্ত কোপেতে জনিন !
অগ্নির ওপরে জেন স্থত ঢালি দিন ॥

সোমদত্ত বনে সেনী নাকবিস গবর্ষ !
তোমার মহিমা জুত আমি জানি সর্ব ॥

*From A Grammar of the Bengal language (the first to be produced),
printed at Hoogly in 1778.*

Indian script is far heavier than for roman (I am not taking into consideration mechanical typesetting, to which I shall refer later). In hand typesetting a double case of roman characters can do the job for bookwork, but up to seven cases of a similar size are needed for an Indian script. It is not unusual for an Indian press to have a fount of book type (of one size only) that extends to 2,000 pounds weight; at a conservative estimate of Rs. 3 per pound of type, the cost of maintaining a composing room for bookwork can be immense.

The roman character was put into type in the middle of the fifteenth century in the West and type faces remained very closely allied. Then came the type foundries. This was a great step forward, for the designing of type faces by the individual was developed considerably. The importance of this change in print cannot be overestimated. Today, we take this position for granted, and so wide is the variety that few presses have the same type faces. The choice of faces reflects the individuality of the printer (and his customers, very often). Hence, throughout the years, there has been expression by use of face, border, and ornament. This, unfortunately, is not the case in India.

The earliest attempts at type design in India (and for India, it should be added) were naturally based on writing styles. These were for the South. Later, in East India, the same process was followed, just as naturally. Bold faces, italics and any unusual variations were left alone. The printers then were concerned in turning out books and concentrated on that not inexpensive process. Their types were for a practical job and they concentrated on that. In so doing, they produced splendid specimens of bookwork, equal in style to books of their ancestors and contemporaries in print.

Basically, the type position in India today is as it was then. Many of the problems of joint characters have been overcome, but frills and variations have been left strictly alone. The printed book page is still the criterion of India's type faces of today. The title page is, so to speak, still incidental, as is almost every piece of displayed print.

Although printing in India today is easily one of the country's biggest industries (calculated at 1,00,000 presses with 10,00,000 employees) it cannot be called a wealthy industry. Nor would the type foundries pretend to teem in wealth. These two factors have limited the venturing spirit in type design. Attempts to encourage type design by offering prizes at exhibitions have only served to show the paucity of designs and the indifference to originality in type faces.

তাঁহাৰা এ কথা কহেন তাঁহাৰা অন্য কথাৰ
মধ্যে বনিয়াছেন যে গুণীশীতৰ এমও দ্বন্দ্বৰ
যে তাঁহাতে মনৰ যোগ্যতা হুঁস হয় এব° সে
কাৰণ অন্তঃ কৰণেৰ বাণ ও হুঁস হয় ।

ইহাৰ সত্য মিথ্যা বোধার্থে পুথ্যমে আমাৰদেৰ
কিচাৰ কৰিতে হবে মনে অনুভব কিমও হয় ।
তাঁহাৰ পৰ সে অনুভব গুণীশীত কৰণক
ন্যায্যক হয় কি না ।

জে

দাৱা ॥

हिंदूस्तान में काननराई के लीऐ हिंदी
ज़बान और ज़बानों से ज़ीआदः दन
कान है

हिंदूस्तानी ज़बान कि जिसका ज़िक्र
मेने दावे में है उसको हिंदी - उनदू
और नेज़ः भी कहते हैं और यह
मुनक्कव ज़नवी और फ़ानसी ओ संस्कृत
या भाषा से है और यह पिछली
अगले ज़माने में तमाम हिंद में
नाऐज थी

अनव

What has been done so far in type design? The answer is found in the work of the earliest pioneers, and in a very few enterprising type foundries, who have tried to introduce variety by new designs. These few efforts emphasize how poverty-stricken Indian typography is. The most vital factor has been and is the tremendous work of the makers of composing machines, particularly the 'Linotype' and the 'Monotype'. For years they have worked to overcome the mechanical difficulties of producing Indian type faces and have succeeded in giving Indian print a tremendous impetus by speeding up composing, to the benefit of the whole country. Mechanical setting has shown the limitations of the Indian language alphabets in modern composing, and it is doubtful if it is possible to overcome all of them. Modification of character will have to be accepted if mechanical composition is to give India all it can, and no committee of language experts, official or otherwise, can force the machine makers to achieve the mechanically impossible. The fact will have to be accepted that present methods of typesetting by machines will change characters here and there for the printed word. Mechanical setting is limited and the shape of some characters has been changed, not always for the better. However, let us pay tribute to the neatness it has introduced, and to the great help that mechanical composition has been to the printers and public of India.

Thus the economical restrictions. But type faces are not the product of machines only. They have to be designed. And this is where we face the human element in the problem. Commercial art is developing steadily, but often the lettering that accompanies it is not to be compared with the standard of illustration.

There is no impetus to make an artist or a printer turn his thoughts to designing type faces, which is a long, slow and often painful process, demanding all the talent a man has. It is just as much an artistic effort as printing, sculpture or writing—but much longer drawn out and sharply disciplined. The designer must be a craftsman and an artist, with the mechanical limitations of type and its uses always before him. Even when he thinks he has finished his work he may have to redesign a letter here and there.

India has no Bodoni, Garamond, Gill, Goudy, or other type designer of the West.

India has the mechanical resources to print for her increasingly literate population—and no specifically Indian means to bridge the gap between the mechanics of printing and the reader's mind.

India's indigenous industries are known and loved far beyond her own borders. Wood and ivory carving, sari designs, basket and cloth weaving, the rich variety of uses of bamboo, pottery and clay—all these and more express the soul and culture of India. They *are* India, of its hills and plains and rivers, its customs, its infinite variety of sights and sounds. They are the result and the continuing expression of India's own self. And they remain almost entirely within their own specific worlds. Occasionally they are conveyed to print by illustration, but they are not an intrinsic part of print. They are an addition and not integral, and until they are fused into print, print in India will not be part of the country as her own industries and arts are. Today, India has to depend on Western resources for her decorations.

Where are the borders and ornaments that are truly Indian? On this page a number of design of Indian motifs drawn specially for work with Indian type faces and languages is shown. They are reproduced from blocks, not from type foundry cast characters. They were drawn for the use of one press, whereas type foundry characters would enable these indigenous designs (in which the artist was asked to express his own ideas of decorative borders) to be made available for print throughout

৫ ধার।।

বুঝিবেন যে এ আইনের লিখিত হুকুম অসঙ্গত সুদছাড়া অপর যে একরার উভ
য়তঃ মহাজন ও খাতকের আপোসে হইয়া থাকে ও হয় তাহাতে চলিবেক না।
এবং তদর্থে তাহারদিগের উভয়তঃ বিরোধ জন্মিলে তাহার বিচার ও সমাধা দে
ওয়ানী এলাকার আদালতসকলে হইবেক ইতি।

সমাপ্ত।

অসঙ্গত সুদ না হই
লে সাধু ও খাতকী আ
পোসী করারদাদ নাট
লিবার ও তদর্থে বিরো
ধ দেওয়ানী আদালতে
নিষ্ফলি পাইবার কথা।

From 'Ain', printed at the Serampore Press in 1828. This type anticipates the modern
Linotype face.

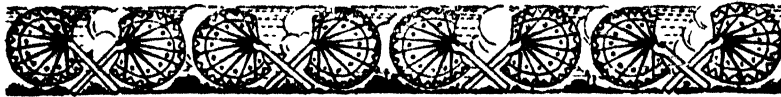
the country. This is only one tiny example of what can be done if India's designs are made available.

Just think of the tremendous riches ready to be used: flowers, trees, household utensils, birds, animals, country scenes, boats—and many more, all of the country. Then think of the richness of the languages: clean-cut, sturdy Hindi, delicate Telugu, the beautiful sweep of Urdu, the circle and intricacy of Oriya and Tamil, the curves and lines of Bengali and Assamese, and all the differences of the other languages. And then realise that the two are unrelated today and that we are still very largely where we were a century ago. Conversely, Indian textiles have moved far ahead of print and have made a splendid contribution to the indigenous expression of India's arts in industry.

The typographical expression of a country's own self can only be made by a country's own sons and daughters, the results of the influences of yesterday and today. Every type face is the result of influences affecting the designer: his environment, studies, and everything that makes him an individual. He is the historian of his day expressed in type.

There is so little to encourage a potential type designer that little can be expected today. What is the remedy? One hesitates to call upon a Government already dealing with requests for help of many kinds, but official recognition of the problem and the potentialities of Indian typography would undoubtedly encourage printers and type foundries to change the anomalous situation of an industry unable to use its tremendous natural and national resources to the benefit of the country in every direction. Printers and type foundries can share in this through their own Federation.

Eventually, the latest development in print, photocomposing, will bring new freedom of Indian print, abolishing many of today's troubles. But—and this makes the case stronger for India's national style of printing—type faces, borders and decorations from India herself will be needed just as much than as they are today.



Design of Indian motifs drawn specially for work with Indian type faces and languages

LAZY FOX. <i>Certain Advantages</i> S A B C D E F PRIME A B C D E gagnez A B C indispensable crème silk <i>America</i>	A B C D E WINTER I C C A R D O A B E <i>The rotation is continuous</i> maroc A B C D E F G Thompson A B C D E Studio A B a b c d e	Giving Composition CONFEDERAZIONE GRAPHIQUE ABC NEW TYPE ART RUPESTRE A B C MINERVA BOLD ITALIC PROMESSI Meister GRAPHIE Conservatory Hall DE ROOS SCHNEIDER-KAP	GRAPHIE Football Grafisk Färgfabrik ROME JULIA CINE-CLUB A B C D E F position ADVERTIS graphie Italie Keyboard
Printing Art, NOCES Honfleur Various types	GENERAL RADIO T Y P O A R T PROFIL	KLEINER MODE-ALMANACH ORGELKONZERTE IM DOM STUDIES University Sixteen Promenade MONTECE bibliothek RENAISSANCE A B C D E	Besuchen Reiner Script <i>Manchester</i> El Escorial A B C D E F a b c d Bravo A C D E F G H LIBRA has
RINGLET Saronischen Canada and Latin America Modeheft REIS BROCHURE			<i>Plan et But</i> A B C D E a b c d e f g h i <i>Highway</i> Monte Carlo SUPERFICIAL talent <i>Tipográfica</i> A Dinner

ANNOTATIONS OF EXHIBITS

Panel 1—Carey, Marshman and Ward

Panel 2—History of Printing

Panel 3—English Printing

Panel 4—Bookbinding

Panel 5—History of Early Indian Printing

Panel A —Monotype Punch Cutting

Panel B—Penguin Books.

Panel 1

CAREY, MARSHMAN AND WARD

The books in this panel have been graciously lent by the authorities of the Serampore College for purposes of this Exhibition.

This panel seeks to commemorate the remarkable achievement of William Carey, Joshua Marshman, William Ward, Panchanan Karmakar, and his son-in-law Manohar, at Serampore, in Asian language printing. "The Missionary Carey landed in India on the November 11, 1793. His first translation of the scriptures was into Bengali, the printing of the New Testament being completed on the 7th February, 1801 (Exhibit copy). Between that year and the year 1832 more than two hundred and twelve thousand volumes in forty languages issued from the Serampore press. For these languages types were designed and cut for the first time, ranging from movable metal types for Chinese, to types in the Sarda character for Kasmiri. Not only were there published translations of the Scriptures, but also texts, grammars, and translations in various languages".

Joshua Marshman (1768-1837), the English Baptist Missionary and Orientalist, joined the Missionary at Serampore in 1799. He founded a Missionary College in 1810. He published the works of Confucius, containing the original text (1809), and a Chinese version of the Bible. He co-operated with Carey in the preparation of a Telegu version of the Bible, a Bengali-English dictionary and a Sanskrit grammar.

William Ward (1769-1823) was an English printer who was licensed as a preacher and, coming to India in 1799, settled down at Serampore. Besides printing various religious works in the Bengali language, he wrote "An Account of the Writings, Religions and Manners of the Hindoos including translations from their principal works", which was long the principal authority upon Indian affairs. It is a pity that only so much is known about Panchanan and Manohar, pioneers of type cutting in India, that they worked for Charles Wilkins, Librarian of East India Company from whom Carey inveigled them into his service.

The following translations of the Bible in Asian languages, printed at Serampore, are exhibited:

- Bengali New Testament (1801).
- Mahratta New Testament (1807).
- Sanskrit New Testament (1808).
- Panjabee New Testament (1811).
- Oriya New Testament (1811).
- Tamil New Testament (1813).
- Hindee New Testament (1814).
- Telinga New Testament (1818).
- Pushto New Testament (1821).
- Chinese Bible (1822).
- Kurnata New Testament (1823).
- Assamese New Testament (1823).

OTHER ITEMS

1811. Ward, W.

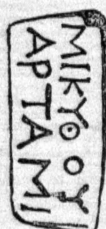
Account of the writings, religion and manners, of the Hindoos, including translations from their principal works, in four volumes. Serampore, printed at the Mission Press, 1811.



INDUS VALLEY SEALS

The Indus Valley seals as testimony to the fact that knowledge of the concept of printing, in the widest sense of 'making an impression', was known to man as far back as more than three thousand years ago.

[Reproduced from *Mohenjo-Daro and the Indus Civilization*, by J. Marshall.]



ASSYRIAN CLAY TABLET AND GREEK AND ROMAN LETTERS

Assyrian clay tablet and Greek and Roman letters stamped on lamps as testimony to the fact that knowledge of the concept of printing, in the widest sense of 'making an impression', was known to man far back in history.

[Reproduced from The Pentateuch of Printing, by W. Blades.]



EARLIEST DATED WOODCUT

The earliest dated woodcut with a legend in xylography. The date of the woodcut is 1423. Picture prints of this type later developed into 'block books', which were the immediate precursors of printing with movable types.

[Reproduced from *The Pentateuch of Printing*, by W. Blades.]



DIAMOND SUTRA

World's oldest printed book found in the cave of the Thousand Buddhas at Tun Huang in China. It is less crude than any of the European block printing of pre-Gutenberg days.

[Reproduced from *The Book*, by McMurtrie.]

Furnishes a brief history of India, and a brief account of Hindu shastras, ceremonies and duties, of Deities, of temples, of sacred places, and domestic manners and customs.

1834. Mack, John.

Principles of Chemistry. Serampore, printed at Serampore Press, 1834.

The first Chemistry book printed in India.

1809. Confucius.

The Works of Confucius, containing the original text with a translation, to which is prefixed a dissertation on the Chinese language and character by J. Marshman, Serampore, printed at the Serampore Press, 1809.

1830. Bruckner, Gottlob.

Proeve eener Javaansche Spraakkunst door. Gedrukt te Serampore in de Mission—Drukkery. 1830.

A Javanese grammar.

1806. Carey, William.

A Grammar of the Sanskrit language, composed from the works of the most esteemed Grammarians, to which are added examples for the exercise of the student and a complete list of the dhatoos or roots. Serampore, printed at the Mission Press, 1806.

Exhibited on the stand beside the panel are the following books that were printed at the Mission Press, Serampore.

Carey's Bengalee Dictionary (1818).—The last and greatest achievement of Carey.

Ramayuna (1806).—The Ramayuna of Valmeeki in the original Sanskrit with a prose translation and explanatory notes by Carey and Marshman.

Chinese Grammar (1814).—Elements of Chinese Grammar with a preliminary dissertation on the characters and the colloquial medium of the Chinese.

Digdarsan (1818).—First Bengali monthly.

Friend of India (1818).—This contains information relative to the states of religion and literature of India.

Ramayan by Kirteebas (1829).—A version of the most popular Bengali translation of the Ramayana.

Mahabharata (1808).—A version of the most popular Bengali translation of the Mahabharata.

* * *

Panel 2

HISTORY OF PRINTING

EXHIBITS—1-3: (Facsimiles)

Indus Valley Civilization and the Assyrian Clay Tablets

These seals from the most ancient Indus Valley Civilization containing the earliest script in human history, are testimony to the fact that the art of printing, in the widest sense of "making an impression" was known to man as far back as more than three thousand years ago. The Assyrian clay tablets and the Greek and Roman letters stamped on lamps belonging to that era tell the same story.

EXHIBIT—4: (Facsimile)

The Diamond Sutra

In the caves of the Thousand Buddhas at Tun-Huang in China, were found 'the greatest store of ancient Chinese manuscripts that has yet been unearthed'. Seven

years after this discovery Sir Aurel Stein found among these manuscripts the world's oldest printed book. "This book which is almost perfectly preserved, shows already an advanced technique behind which there must have been a long evolution. It is less crude than any of the European block printing of pre-Gutenberg days. The book consists of six sheets of text and one shorter sheet with woodcut, all neatly pasted together so as to form one continuous roll sixteen feet long. Each sheet is two and a half feet long by nearly a foot wide indicating the large size of the blocks used. At the end, printed into the text, is the statement that the book was 'printed on May 11, 1868, by Wang Chien, for free general distribution in order in deep reverence to perpetuate the memory of his parents'." (Carter. *The Invention of Printing in China*. Columbia University Press, 1925.)

see also letter
from the Consul
General of India
(Shanghai) 27.3.57
Bibl. Sin. 3
21.3.57

EXHIBIT—5: (Facsimile)

Earliest Dated Woodcut

This is the earliest dated woodcut, with a legend in Xylography (the art of cutting fixed letters on a wood block). These picture prints were used by Parish priests and wandering monks, who distributed them to their congregation as illustration to their sermons. These picture prints later developed into what we now know as 'Block Books' which were the immediate precursors of printing with movable types.

EXHIBIT—6: (Facsimile)

15th Century Playing Cards

The playing cards printed from block were common in the 14th and 15th centuries. The oldest printed cards preserved cannot be much older than 1465, but in view of the perishable character of playing cards, this constitutes no disproof that they were printed at much earlier dates. When the Puritanical reaction to gambling set in, the same technique was used for the sacred image prints and they were generally known in Germany as *Heiligen*. The same craftsman produced the playing cards as well as these *Heiligen*!

EXHIBITS—7-12: (Facsimiles)

Block Books

The earliest block books are believed to have been produced in the Netherlands and along the Lower Rhine, about the year 1450. Though they were the precursors of printed books, they were not stamped out of existence by the invention of printing. Up to the middle of the sixteenth century Block Books were produced alongside early printed books. The jealousy of the Guild of Wood Engravers, for a long time, denied the early printers the skill of their illustrations.

The early block books were made by pasting the block printed sheets back to back in pairs so that only the printed matter was visible when the book was opened. The characteristic of these early block books was the watery brown ink of the impressions. The exhibit showing a page from the block book entitled "*Ars Memorandi*" is a good example of such an impression. There are several types of block books. A group of them are composed only of pictures, occasionally the text forming an integral part of the page. Of such examples, the exhibit containing a reproduction from the '*Biblia Pauperum*' is a good example. So also are the exhibits reproducing a page from "*The Apocalypse of St. John*" the one from *The book of*



15th CENTURY PLAYING CARD

The playing cards printed from block were common in the 14th and 15th centuries. The same technique was used for the sacred image prints which were generally known in Germany as Heiligen.

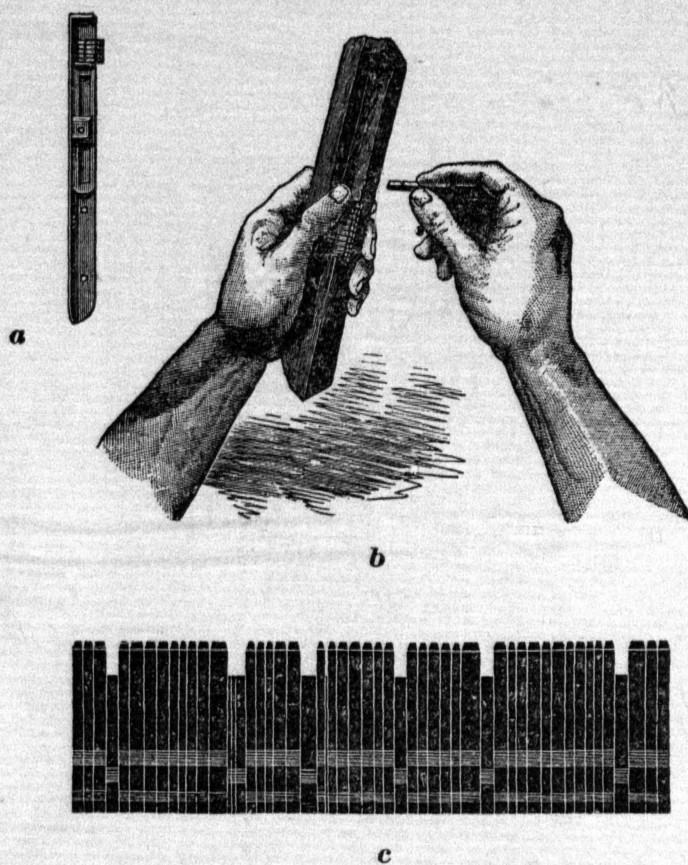
*[Reproduced from the Pentateuch of
Printing, by W. Blades.]*



THE OLD WOODEN PRESS

A very early print of the old wooden press dating 1508. The printing was accomplished with great success and shows that the printers were good technicians.

[Reproduced from *The Pentateuch of Printing*,
by W. Blades.]



(a) Old iron composing stick. (b) A fifteenth century wooden composing stick. (c) A line of composed stick.

[Reproduced from *The Pentateuch of Printing*, by W. Blades.]

Incepit prologus sancti theononis presbiteri i parabolas salomonis. Ingitur epistola quos iungit sacerdotum: immo carra non diuidat: quos xpi nedit amor. Comentariorum in osee. amos. et zacharia malachia. quoque psalmis. Scripsisse: si liquisset pre validudine. Mitis solacia sumptuum. notarios nros et librarios sustentans: ut vobis possim nrm desudet ingeniu. Et ecce re latere freques curia diuisa positiu: quasi aut equu sit me vobis elurientibz alijs laborare: aut in ratione dati et accepti. cuius preter vos obnox? sim. Itaq; lōga egrotatione fradus. ne paucis hoc anno retiret. et apud vos mutus esset. midui opus nomini vro consecretam. interpretationē videlicet triu salomonis voluminu: masloth qd hebra pabolas. vulgata editio pūbia vocat: coeleth. que grece ecclesiastes. latine orisuatorē possum? dicere: sirachim. qd i lingua nram venit canticu canicoy. Fertur et panaretos. ihu filij sirach liber: et ali? pseudographus. qui sapientia salomonis inscribit. Quorū priorē hebraicum reperi. nō ecclesiasticu ut apud latinos: sed pabolas pnotatu. Cui iudi erāt ecclesiastes. et canticu canicoy: ut similitudinē salomonis. nō solū numero librorū: sed etiā materiae genere coequaret. Secundus apud hebreos nūq; est: quia et ipse filius grecam eloquentiā redoler: et nōnulli scriptorū veterū hūc esse iudei filiois affirmāt. Sicut ergo iudith et thobie et machabeos libros. legit quidē eos ecclesia. sed inter canonicas scripturas nō recipit: sic et hec duo volumina legat ad edificationē plebis: nō ad auctoritatem ecclesiasticorū dogmatū affirmandam.

Si cui sane septuaginta interpretum magis editio placet: habet eā a nobis olim emendatā. Neq; enī noua sit cui dim? ut vetera destuam? Et tamē cū diligentissime legerit. sciat magis nra scripta intelligi: que nō in recū vas trāsula coacuerit: sed statim de prelo purissime emendata teste: suū sapore seruauerit. Incepit parabole salomonis.



Parabole salomonis filij david regis isrl: ad sciendā sapientiam et disciplinā: ad intelligendā verba prudentie et suscipi-

endā eruditionē doctrine: iusticiā et iudiciū et equitatē: ut detur paruulū astutiā: et adolecentū sciētia et intellectus. Audiēs sapiēs sapiētor erit: et intelligēs gubernaciā possidebit. Anī aduerter parabolam et interpretationem: verba sapientiu et enigmata eorū. Timor dñi principiu sapiētie. Sapientiam atq; doctrinam stulti despiciūt. Audi fili mi disciplinā prīs tui et ne dimittas legem mris tue: ut addatur gracia capiti tuo: et torques collo tuo. Fili mi si te laudauerint peccōres: ne acquiescas eis. Si dixerit veni nobiscū. insidiemur sāguini. abscondam? cedi culas dñi insontem frustra. Deglutiamus eū sicut infans viuentē et integrum. quasi descendentē in lacū: omnē preciosa substantiā reperiet? implebim? domus nras spolijs. sortem mitte nobiscum. marsupiu sit vtrumq; omnium nrm: fili mi ne ambules cū eis. Prohibe pedem tuū a semitis eorū. Pedes enī illorū ad malū currūt: et festināt ut effundant sāguinem. Frustra autem iacit rex ante oculos penatorū. Ipī q; contra sāguinē suū insidiantur: et

'*Canticles*', the one from '*Ars Moriendi*' and, most significant of all, the page from '*Speculum Humanae Salvationis*'. These are block books which contain the picture, and texts on opposite pages, and there are some which only contain xylographic text.

The '*Biblia Pauperum*' can be translated as the poor man's Bible. There is also an explanation that Pauperum refers to the unlettered friars who went preaching about the country sides.

The '*Apocalypse of St. John*' consists of a series of woodcuts, two to a page illustrating various stages of the Vision of St. John.

The '*Book of Canticles*' consists of a number of texts selected from the 'Song of Solomon' as supposed to typify the history of the Virgin Mary, the text being illustrated by a series of compositions which are, on the whole, more skilful and graceful than any to be found in the whole range of Block-book art. The work is supposed, by many of the advocates of the priority of the Dutch, to have been produced, if not actually by Laurens Coster of Haarlem (the reputed rival to Gutenberg apropos the invention of printing by movable types), or by his establishment.

The *Ars Memorandi* or *How to remember the Evangelists* is a good example of the type of block book where pictures and texts confront each other. The *Ars Moriendi* or *the Art of Dying* is another example of text and picture alternating. Our exhibit shows a dying man being tempted by devils who surround his bed.

The *Speculum Humanae Salvationis* or *the Mirror of Human Salvation* is a very famous example of the block book, famous because it is supposed to have been produced by Laurens Coster.

The *Speculum* has been produced in Xylographic editions as well as from movable types. Exhibit No. 12 is an example of the xylographic reproduction. Exhibit 14 is the edition printed from movable types. As a manuscript the *Speculum* was very popular and was found in every monastery. The printed version both from block and from movable type consists of fifty-eight woodcut illustrations, "each of which forms the head piece or upper part of the page. Each is divided by an architectural pillar into two compartments, the left of which contains a New Testament picture while the right contains its Old Testament prefiguration. The lower portion of each page is occupied by double columns of text".

EXHIBIT 13: (Facsimile)

Old Wooden Press

This is a very early print of the old wooden press dating from 1508. In the foreground the workman has got his left hand on the rounce handle and his right hand is operating the platen screw. In the background is another workman holding in his hands the inking pads and on the right is the compositor.

The power of these wooden presses was slight, and printed, as a rule, but one page at a time. The evenness of impression, as well as of colour, in many old books, shows that printing was accomplished with great success, and proves what good technicians they were four hundred years ago.

EXHIBIT 14: (Facsimile)

Speculum from Movable Types

This exhibit is a page of *Speculum Humanae Salvationis* set from movable types. (*Vide* the previous note on block books). The interest attaching to this exhibit is that it is supposed to have been printed either by or in the establishment of Laurens

Janszoon Coster of Haarlem, the Netherlands, who was at one time considered a serious rival to Gutenberg as the inventor of printing from movable types.

EXHIBIT 15: (Facsimile)

Papal Indulgence

This exhibit is very important as being among the earliest of printed documents, even earlier than the famous Bible first printed by Gutenberg. This is known as a *Papal Indulgence*, by which is meant an official document of the Roman Church given by the authority of the Pope as a remission of punishment which is still due to sin, usually granted in return for services done to the Church. This particular Indulgence was given by Pope Nicholas the Fifth in return for money towards his campaign against the Turks. The Indulgence exhibited is the one published during 1454 and having thirty lines to a page. Experts say that the lines in larger type, of regular upright Gothic, resemble very closely the type used in Gutenberg's famous Bible, though a degree smaller. This has led to the conclusion that possibly these letters of Indulgence were also printed by Gutenberg.

EXHIBIT 16: (Facsimile)

The 42-line Bible

A copy of this famous Bible was first noticed in the Library of Cardinal Mazarin and is now housed in the Bibliothèque Nationale at Paris. It is fortunate that the ecclesiast who finished rubricating (embellishing the printed page by hand coloured capitals, headings, marginal decorations, etc.) this copy wrote down the date on which he finished his work, viz., August 24, 1456. This Bible is also known as the 42-line Bible from the number of lines of text on a normal full page. According to Esdaile, "There is no doubt now that this book was produced by Gutenberg's former servant, Peter Schoeffer, who was at this time in the service of Johann Fust, a goldsmith."

The Bible was printed in two columns, with spaces left for the headings, to be filled in by the rubricator, and also for large initials. Each column contains 42 lines.

It is now the general opinion that Gutenberg must have planned the publication and Fust and Schoeffer completed it after they had severed their connection from him.

This Bible represents the first sustained effort in the new and intricate art of printing.

EXHIBIT 17: (Facsimile)

Psalter

This page from out of a Psalter (book of psalms) printed in 1457 by Fust and Schoeffer as can be gathered from the printed colophon, is among the most beautifully got up printed books in the world. All the copies, and there are ten of them, preserved to-day are printed on vellum. The richness of the publication leads us to conclude that it was not a commercial undertaking but must have been commissioned by wealthy churchmen.

The decorated capitals are a triumphant feature of this Psalter. There are nearly three hundred initials cut from wooden blocks in two colours, red and a light blue. The colour register has been perfectly achieved and remains a marvel to this day. The outer flourishes and correction of minor flaws were done by hand. It contains twenty lines to a page. The most beautifully preserved copy of this Psalter is in the Imperial Library of Vienna but the one reproduced here is from a copy in the British Museum.

This book is the first printed book with a date.

Dñicis diebz post festū trinitatis. Inuitatorium.

Regē magnū dñm venite adoremus, ps Venite.
Dñicis diebz post festū ephie Inuitatorium.

Adorem⁹ dñm qui fecit nos, P Venite añ Seruite.

Beatus vir qui
non abiit in Evorum
consilio impiorū et in
via peccatorū nō stetit: et in
cathedra pestilencie nō se-
dit. Sed i lege dñi vo-
luntas ei⁹: et in lege eius meditabit⁹ die ac
nocte. Et erit tanq̃ lignū qđ plātātū i ste
secus decursus aque: qđ fructū suū dabit in
tpe suo. Et foliū ei⁹ nō defluet: et oīa q̃cūq̃
faciet prosperabūt. Nō sic impij nō sic sed
tanq̃ pulvis quē pīat ventus a facie terre.
Ideo non resurgit impij in iudicio: neq̃
peccatores in cōsilio iustorū. Qm̃ novit dñs
viā iustorū: et iter impiorū peribit. Gloria



EARLY PRINTERS

Portraits of John Gutenberg, Johann Fust, Laurence Coster, Aldus Manutius and Johann Froben.

[Reproduced from *The Pentateuch of Printing*, by W. Blades.]



WILLIAM CAXTON (1423-1491)

The first English printer. He printed the contemporary literature for the common man.

[Reproduced from The Pentateuch of Printing, by W. Blades.]

EXHIBIT 18: (Facsimile)

Mayence Bible

This exhibit is a page from the first Bible that bears the date (1462) and is known as the 'Mayence' Bible, and contains forty eight lines to a page of two columns. It has nearly the same imprint as the Psalter. The Bible consists of one thousand and one pages. A peculiar feature is that not all the surviving copies have this imprint. The copy of the Bible from which the exhibit facsimile is taken is in the British Museum and is printed on vellum.

EXHIBIT 19: (Facsimile)

The Bamberg Missal

This exhibit representing a page from out of the celebrated Bamberg Missal (Prayer book) published in 1481, supposed to have been issued as a rival production to the Maynce Psalter (*vide* Exhibit 17), is a noble monument of early printing. Some experts feel that in the unrivalled size and grandeur of style of some of the type it is, in fact, superior. The Missal is a very close imitation of the manuscript Missal of the period. The name of Sensenschmidt is associated with its printing.

EXHIBIT 20: (Facsimile)

Lactantius

This page from out of the first book printed in Italy, the second in Roman type, and one of the earliest to contain Greek type, is considered to be a fine and extremely a regular piece of printing, reproducing the characters of the Italian hand of the day in their type. When we consider that Sweynheym and Pannartz were German printers, this first effort in a new and foreign locality is indeed amazing. The printing of the Lactantius was completed on the October 24, 1465, and was printed at Subiaco, a small village, a day's journey from Rome.

EXHIBIT 21: (Facsimile)

Hypnerotomachia Poliphili

The book from which this page is taken is considered to be one of the finest illustrated books ever printed in Italy by Aldus Manutius. The book consists of a long and rambling love story in architectural setting. It contained 168 woodcut illustrations, often accompanied by beautiful arabesque borders, said to have been executed, according to some experts, by Andrea Mantegna. Some think that they have been executed by the great Raphael himself. It is the tribute to the quality of woodcuts that they are being fathered upon such eminent artists.

The second part of the exhibit is by a lesser known printer taken from a very early edition of Bocaccio and also containing graceful wood engravings. This is the only illustrated book published by Aldus. Later he set the style of small octavo volumes published at prices within the reach of everyday reader. The famous 'Aldine' editions of Greek and Latin books ran a long course and the first Italic types were cut by Aldus to print the pocket classics.

EXHIBIT 22: (Facsimile)

Aristotle

This is another fine example of printing of classics by Aldus. The "Greek editions of the elder Aldus form the basis of his true glory, especially the 'Aristotle'

printed in 1495, a work of almost inconceivable labour and perseverance. In this exhibit the freedom and boldness of Greek characters will be at once remarked. It may be advantageously compared with the Greek type of another printer in the facsimile No. 2 in the same Plate which is part of a page of the first printed Homer issued at Florence from the Press of Demetrius Chalcondylos, in 1488 ”.

EXHIBIT 23: (Facsimile)

Euclid (1482)

Erhard Ratdolt is among the early great Venician printers. He was the first to print “ a decorative title page, the first to use gold ink for printing, and probably the first printing in several colours ”.

In collaboration with Peter Loslin and Bernhard Maller, he printed an edition of Euclid containing fine initials and borders and over four hundred geometric designs. Ratdolt was one of the earliest to print books on Mathematics and Astronomy.

The exhibit page is taken out of the copy printed on vellum now in the British Museum.

EXHIBIT 24: (Facsimile)

First book printed in France

“ The first press in France was academic and the first type accordingly was *roman*. In 1473 at the invitation of two professors of Sorbonne, a press was set up in the University itself by three German printers, Gering, Crantz and Friburger.”

The exhibit page is from the “ letters of Gasparino of Bergamo ” printed at the Sorbonne in 1470 by Ulrich Gering. This is the first book printed in France. The type is of a fine clear character, and so Italian in style that it might pass for the work of an Italian printer. The type suggests the powerful influence of Jenson. The second part of the exhibit is a page from the rhetorical work of Fichet printed by the three German printers.

EXHIBIT 25: (Facsimile)

Book of Hours

Geoffroy Tory started as a professor at Paris and became interested in book production after he met Henri Estienne who established a great printing family. He became interested in engraving designs for letters and ornamental borders. After a stay in Italy studying decorative designs and letter forms he came back to Paris in 1518 and became a book seller and published his own edition of the popular *Livre d' Hures* which is “ a graceful book, with type, initial letters, and illustrations in perfect harmony ”.

EXHIBIT 26-30: (Facsimiles)

The First English Printer, William Caxton

The first book in English was not printed in England. It was printed by William Caxton at Bruges and the work printed is an English translation of a famous French book written by Raoul Le Fevre, entitled *Recueil des Histoires de Troye*. In English the title reads as *The Recuyell of the Historyes of Troye*. (*Recuyell* means ‘collection’.)

“ Of all the prototypographers we are naturally most interested in Caxton, and he was in fact a more striking figure than the men who introduced printing into Italy,

France or Spain in that he was a public man, a man of letters, and an amateur." He and Shakespeare are indeed two of the greatest names in the history of England; the one as the unapproached exponent of the highest range of the English national tone of thought—the other as having created the means of disseminating every tone of that national thought, in a ceaseless stream to the farthest limits of the world.

Judged by standards of workmanship Caxton's productions fall far short of the excellences of early European printers. But judged from the point of view of influence, in that he printed the contemporary literature for the common man, his stature is very great.

Exhibit 26 is a reproduction of the copperplate engraving prefixed to the copy of the *Recuyell* in the Chatsworth library. Exhibits 27, 28, 29 and 30 are facsimiles from some of the famous productions of Caxton.

The books represented are: (a) The *Recuyell* of the Histories of Troye, (b) *Dictes and Sayengis of the Philosophres*, (c) Chaucer's *Canterbury Tales*, and (d) Aesop's *Fables*.

(By courtesy of the British Council.)

EXHIBIT 31: (Facsimile)

Wynkyn de Worde

When Caxton died in 1491 his famous assistant, Wynkyn de Worde, a native of Lorraine, succeeded to the affairs of the press and started a very fruitful period of publication. By 1500 he had printed at least hundred books, most of them undated. He retained the famous "Black Letter" type of Caxton for a long time. At the time of his death in 1535 he had printed 800 books. The quality of his printing was uneven. He could do fine work when the spirit moved him but a lot of his work is of indifferent quality. He was one of the earliest to adopt the separate title page and he was very fond of woodcut illustrations. The exhibit is the title page of *Pilgrimage of Perfection* printed by the end of the sixteenth century.

(By courtesy of the British Council.)

EXHIBIT 32: (Facsimile)

Richard Pynson

Richard Pynson, a Norman by birth, has the credit of having first introduced *Roman* type into England. His printing career was from 1490 till 1530, "and he was a much better printer than de Worde, varying his style and achieving some dignity".

The most notable book he published, out of which a page is here exhibited, is the *Sarum Missal*, printed in 1500, both on vellum and on paper.

(By courtesy of the British Council.)

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Panel 3

ENGLISH PRINTING

Examples of fine printing executed by world-famous private presses in England, exhibited by courtesy of the British Council in England, who have specially sent these most exquisite and rare achievements of British printing for this exhibition.

THE GOLDEN COCKEREL PRESS

Founded in 1921, by H. M. Taylor, this is the most interesting of the surviving private presses in England. It was originally a "village industry", located in the

small village of Waltham St. Lawrence; and was run on co-operative lines; founder, authors, compositors, artists, printers and binders all working together on a sharing basis. The founder and his original staff were no less novices than the authors and artists. The first book printed at the Press was "Adam and Eve and Pinch Me", which was also the first book of the distinguished short-story writer, A. E. Coppard. Its first major edition-de-luxe, an edition of Brantome, with wood-cuts by Robert Gibbings, was also that artist's first commission as an illustrator. This project, and the press itself, were almost abandoned, owing to what proved to be the fatal illness of H. M. Taylor. Mr. Gibbings took it over at the last moment; and was responsible for some of its finest productions. Its greatest general contribution to book-production has been in its rediscovery and brilliant exploitation of the harmony between wood engravings and letterpress. It is now directed by Mr. Christopher Sandford.

There has been no uniformity of format, paper, binding or types for the books issued from the Golden Cockerel Press.

* * *

ITEMS EXHIBITED

The Canterbury Tales

Engraved decorations by Eric Gill remarkable both for their power and their perfect harmony with the types of the accompanying text. Printed in black, red and blue in 18-point 'Caslon Old Face' type. Batchelor handmade paper with Cockerel watermark. $\frac{1}{4}$ bound in niger.

Salambo

Wood engravings by Robert Gibbings. 14 point Golden Cockerel type. Dutch handmade paper; $\frac{1}{4}$ bound in buckram, special boards.

Twelfth Night

Wood engravings by Eric Ravilious. 14-point Golden Cockerel type. Batchelor paper with Golden Cockerel watermark; $\frac{1}{4}$ bound in leather, special board.

Chanticleer

Wood engravings by Golden Cockerel Press engravers. 13-point Perpetua Roman and Felicity Italic type. F. J. Head's handmade paper. $\frac{1}{4}$ bound in green niger.

Pertelote

Wood engravings by Golden Cockerel Press engravers. Arnold's mould-made paper in 13-point Perpetua Roman and Felicity Italic type, $\frac{1}{4}$ bound in red niger.

Napoleon's Memoirs

One of the series of logs, diaries and personal documents of historical and geographical importance produced from the Press. Printed in Perpetua type on Arnold's mould-made paper. Bound in red and green morocco, hand tooled. Engravings on the title page and the designs on the bindings by John Buckland-Wright.

THE KELMSCOTT PRESS

Although this press, founded in 1891, is indissolubly associated with the name of William Morris, this is a fitting place to pay tribute to Emery Walker, who was virtually a partner throughout its history.

Walker was originally a process engraver, but was also a connoisseur of early printing; and Morris' daughter has set on record the fact that it was on the way home from a lantern lecture by Walker on printing that Morris, fired by enthusiasm for the enlargements thrown on the screen of work of the early printers, suggested to Walker the designing of a new type. The foundation of the Kelmscott Press followed directly thereon; and its development, at every stage, was taken only after close consultation between Morris and Walker. Three types were used, all cut by Edward Prince. They were: The "Golden" type, 1890—a roman face based on types used by Jenson and Rubeus. The "Troy" type, 1891—a gothic letter based on various early models. The "Chaucer", similar to "Troy", but smaller. A fourth type was designed by Morris, but never used. It is easy to criticise the work of this great pioneering movement in the revival of fine printing. It is true to say that, for all his worship of the early printers, Morris singularly failed to observe the principles that made their work so splendid. It is also true to say that he almost invariably ignored the canons that he laid down himself for good printing. His books are not always what he said books should be—"easy to read, not dazzling to the eye, or troublesome to the reader by eccentricities of letterform". Nevertheless, his influence for good has been incalculable; and the modern revival of fine printing all over the world, both in the private press and in commercial work, was originally inspired by him.

The illustrations were designed by Edward Burne-Jones translated into line by R. Catterson Smith, and engraved by W. H. Hooper.

Handmade paper to Morris' specification supplied by Messrs. Batchelor, in four different sizes and watermarks. All the watermarks contained the initials W. M.

In addition to types, Morris designed all his own woodcut initials, ornaments, and borders, many of which were very elaborate.

* * *

ITEMS EXHIBITED

The Tale of Beowulf

Printed in two colours, red and black. Bound in limp vellum. Border and woodcut title. Printed in 'Troy' type, an 18-point Gothic based upon the early types of Schoeffer, Mentelin and Zainer and 'Chaucer' type. quarto.

Syr Perecyvelle of Gales

Printed in two colours, red and black. Board bound. Printed in 'Chaucer' type, a recutting in 12-point size of the 'Troy' type. Woodcut designs by Sir E. Burne-Jones. Octavo.

THE ERAGNY PRESS

Founded in 1894, by Lucien Pissarro and his wife, Esther and named after the Normandy village where Lucien had worked with his father, Camille Pissarro. On first coming to London he was encouraged by Ricketts and Shannon, who published his woodcuts. The first sixteen books of the Eragny Press were printed in Vale type, and published by the Vale Press (q.v.). In 1904 Pissarro designed his own "Brook" type, in which the later books were printed. This type was cut by E. P. Prince (see Kelmscott, Doves, Ashendene).

The Eragny books are small slim volumes. Many of them contain delightful coloured wood engravings designed by Pissarro and engraved either by him or by his wife Esther. This was the first private press to attempt printing of coloured engravings on Vellum.

The usual binding was in paper boards printed with simple flower design.

ITEMS EXHIBITED

About Eragny Books

Printed in 'Brooke type'. This was the first book wherein this type was used and in all subsequent books from Eragny Press this type was used. Octavo.

THE VALE PRESS

Founded by Charles Ricketts in 1894, this was a kind of forerunner of the Nonesuch Press (q.v.); because, although all the books were printed commercially—at the Ballantyne Press—the lay-out and execution were mostly under the direct supervision of Ricketts, who chose, and later, specially designed, the types used. He was also largely responsible for decorating and illustrating the books, which he did by means of wood-engraving; but although he differed from the craftsmen of the sixties by cutting his own drawings on wood, they still partake more of drawings than of true engravings.

Ricketts designed three types for the press, viz., 'Vale' type, 'King's fount' and 'Avon fount'.

Books were printed on Arnold's handmade paper, of which three different kinds were used, each with a separate water mark.

The usual binding consisted of blue paper boards, with white labels. A few books were covered with a flowered paper designed by Ricketts, others bound in buckram. The Vale Press is notable for its fine decorative initials and borders designed by Ricketts.

* * *

ITEMS EXHIBITED

The Poems of P. B. Shelley

Printed in Avon fount at Ballantyne Press. Bound in buckram. Border designed by Charles Ricketts and engraved by C. Keats. Octavo.

De Cupidinis et Psyche

Printed at Ballantyne Press in Avon fount.

THE ASHENDENE PRESS

Founded in 1894, by C. H. St. John Hornby, who had been fired with an ambition to print by a visit to the Kelmscott Press in 1893. His prentice work was done at "Ashendene", the house in Hertfordshire from which the Press derives its name. In 1899 he moved to Chelsea. Until 1902, by which time 13 books had been printed, Caslon and Fell were used: but, thereafter, special types were cut by Edward Prince for use at this Press.

* * *

ITEMS EXHIBITED

Thucydides

Printed in 'Ptolemy' type, long lines. Each chapter begins with a 3 line red initial, designed by Graily Hewitt, and the chapter summaries in the margins are also printed in red in 'Blado' 16 point italic type. Bound in white pigskin.

Descriptive Bibliography

Printed in 'Ptolemy' type. Printer's marks used designed by Emery Walker.

THE NONESUCH PRESS

Founded in 1923 ; with Francis Meynell in charge of the production side, this was more an ambitious publishing venture than a press, if by that word one means an establishment where printing is done. In fact, all its books were printed commercially ; but the designs and lay-outs were all prepared by Francis Meynell ; and executed under his personal supervision. Its influence on commercial publishing has been incalculable, in its demonstration that fine printing need be neither expensive nor hand set.

* * *

ITEMS EXHIBITED

The Mask of the Comus

Printed at the University Press, Oxford. Illustrations by M. R. H. Farrar. Printed on Pannekok mould-made paper. The text is printed in 'Fell' type and the music in 'Walpergen' type. The illustrations are printed from the artists linoleum cuts by the Curwen Press.

La Divina Commedia

One of the outstanding single volume books issued from the Nonesuch Press.

The pictures have been reproduced from Botticelli's drawings in Berlin and Rome. The text has been printed by the Westminster Press in 'Poliphilus' roman capital letters and 'Blado' italic small letters.

THE DOVES PRESS

Founded in 1900, four years after the death of Morris, by T. J. Cobden Sanderson, in conjunction with Emery Walker. Walker was largely responsible for the type-face, based on the roman type of Nicolas Jenson, first used in 1470, the punches for which were cut by Edward Prince. Edward Johnston and Graily Hewitt were among the calligraphers employed to furnish initial letters. Although directly inspired by Morris' influence, the work of the Press was deliberately made much more severe. The type-face, and the lack of ornamentation and illustration, are obviously intended to escape from Morris' archaism ; and it is probably true to say that the current idiom of fine printing derives much more directly from Doves than from Kelmscott. When Emery Walker retired from the Press in 1909, there was a categorical understanding between the partners that Cobden Sanderson should carry on until his death ; when the type, punches and matrices should revert to Walker, if he were still alive. In 1917, Cobden Sanderson decided to close the Press down ; and, completely ignoring the agreement of 1909, he threw all the remaining material over Hammersmith Bridge into the Thames.

A straight-tailed "y" is a Conspicuous feature of Doves Press books. The handmade paper used was obtained by Messrs. Batchelor and was watermarked with a design by Cobden Sanderson consisting of two doves breasting a perch between which were written the initials C. S., and E. W.

* * *

ITEMS EXHIBITED

Bible : 2nd Volume

This folio Bible in five volumes was the most ambitious work of the Press and was printed between 1902 and 1905. This book is outstanding for the high quality of its composition and press work. In this book the printers departed from the usual

custom of dividing the text into verses, and allowed it to run consecutively, using paragraph marks to indicate divisions.

This finest achievement of the Doves Press, the Bible, joins the Kelmscott Chaucer and Ashendene Dante to constitute the "three ideal books of modern typography". Bound in limp vellum folio.

Sartor Resartus

Initial letters designed by Eric Gill and Graily Hewitt. Printed in Doves type.

THE GREGYNOG PRESS

Founded in 1922 by two Welsh ladies, under the direction of R. A. Maynard, a wood engraver, as part of a general scheme to encourage handicrafts in Wales. Since 1931 it has been under the supervision of Mr. Blair Hughes-Stanton.

The characteristics of the Gregynog Press books were their successful application of decoration and illustration, combined harmoniously with type specially selected to suit each individual work.

* * *

ITEMS EXHIBITED

The Stealing of the Mare

The most outstanding work issued from the press, notable for its fine opening page and initial letters. Bound with decorated boards, the usual type of binding used, except in case of first twenty five books which were bound in full morocco.

The Lamentations of Jeremiah

Bound in full morocco.

Special handmade paper supplied by mills at Holywell and Flintshire has been used.

* * *

Panel 4

BOOKBINDING

Among the exhibits in this panel the samples of modern workmanlike bookbinding and pictures showing the process of bookbinding as a fine art, have been received by courtesy of the British Council. The supporting examples of fine binding are from the Asutosh Collection of the National Library.

The exhibits on the right of the panel are meant to demonstrate bookbinding as a fine art.

Exhibit one shows how the sections of a book are sewn together on cords which are later threaded into mill board covers.

Exhibit two shows the ends of the cords being unravelled so that they may be interlocked into the boards.

Exhibit three shows the cutting of the edges of the leaves.

Exhibit four shows the process of making the groove into which the boards of the cover tie.

Exhibit five shows a silk beading being hand-stitched on to each ends of the back to extend it to the length of the boards.

Exhibit six shows leather being cut to size for binding.

Exhibit seven shows how the leather is slightly thinned down where it is turned over the edges of the boards so that it may be turned neatly into the joints.

UKHLAQI HINDEE,

OR

INDIAN ETHICS,

TRANSLATED FROM

PERSIAN VERSION

OF THE CELEBRATED

Hitoopudes, or Salutory Counfel,

BY

MEER BUHADOOR ULEE;

HEAD MOONSHEE IN THE

HINDOOSTANEE DEPARTMENT

OF THE

NEW COLLEGE, AT FORT WILLIAM,

FOR THE USE OF THE STUDENTS,

UNDER THE SUPERINTENDENCE

OF

JOHN GILCHRIST

Calcutta.

PRINTED AT THE HINDOOSTANEE PRESS.

1803

اللہ
اکبر

اخلاق ہندی

ترجمہ مفتی تاج الدین کسبی

مفتی حُ القلوب کا مدرسہ جدید

کے لیے عہد عیش زبدہ نوٹیسانِ عظیم الشان

مشیرِ خاص شاہ کیوان بارگاہِ انکبستان مارکویسن

ولزیلی گورنر جنرل بہادر دَام ظلمہ کے کیا ہوا

میر بہادر علی حسینی کا حکم سے خداوند

نعمت جان ملکیریت

صاحب دَام اقبالہ

کے

رہے دیامیں کیجئے وہ فکر بعد کوئی کرے بہ خوبی فکر

سنہ ۱۸۰۳ عیسوی مطابق

سنہ ۱۲۱۸

ہجری

ہندوستان، چھاپے خانے

منہ چھاپا گیا ہوا

میشی ظلم نبی

GRAMMAR

OF THE

MAHRATTA LANGUAGE.

TO WHICH ARE ADDED

DIALOGUES ON FAMILIAR SUBJECTS.

BY W. CAREY,

TEACHER OF THE SUNGSCRIT, BENGALIE AND MAHRATTA
LANGUAGES IN THE COLLEGE OF FORT WILLIAM.

College of Fort William

SERAMPORE,

Printed at the Mission Press.

1805.

OF VERBS.

Sing.

Fem.

1. मीं हात् हाते, *I was existing.*
 2. तूं हात् हातीस्, *thou wast existing.*
 3. ती हात् हाती, *she was existing;*
- Neut. ते हात् हात, *it was existing.*

Plur.

1. आम्ही हात् हातेां, *we were existing.*
 2. तुम्ही हात् हातेत, *ye were existing.*
 3. ते हात् हातेत, Fem. त्या हात् हात्यात्.
- Neut. ती हात् हातीत, *they were existing.*

PERFECT TENSE.

Sing.

Masc.

1. मीं कालें आहे, *I have been,*
2. तूं काला आहेस्, *thou hast been.*
3. तो काला आहे, *he hath been.*

THE PILGRIM'S PROGRESS.

PART I.

దేశాంత్రీయప్రయాణపు

యాప్రపంజదందామోక్షక్తిశేరువతనక

కనసిననాంమ్యవాగ

దీర్ఘలపట్టదే.

౧. యిదరల్లిఅవనప్రయాణదవిధపు.

౨. ప్రయాణదల్లిఅవనిగేబందమోక్షపు.

౩. అవనుఆపిడిసిద దేశదల్లి సురక్షితవాగశేరిద్దు తిళిసల్ పట్టదే.

BELLARY:

PRINTED FOR R. CATHCART Esq.

AT THE MISSION PRESS,

1833.

దేశాంత్రీయప్రయాణపు.

౧ పర్వపు.

యాగ్రంధవంతు కల్పిసిదవన బంధకపూసవపూ
పూత్రీప్రచురేనవాపవతిశ్రీశోభునదంబరువశోపదిం
దాతేప్పసిశోభపడువదం త్రీస్తువినబళుగే యోగసువ
తేమానదందాశోరిసపట్టదే.

నానుయాప్రపంజవేంబఅరంబ్యదల్లి యోగుకైయిరణా
వంతు గవయిరువస్థలదల్లి శేరి అల్లిమలగ నిద్దియోగువాగ సవపూసం
మకండిను యిగోరి అదరల్లిరురకువస్త్రగళధరిసిశోండు వబ్బ మను
ష్యనువంతుస్థలదల్లి నింత్తురేంసమనేగేవిముఖనాగిరేంసకయ్యల్లివంతు
పుస్తకవంతుహిడశోండు రేంసచీంసమేలి వంతుదొడ్డభారవంతు యో
త్తిశోండుయిద్దద్దునోరిణదేను ౧. నానునోరిడైయిరణాఅవను
అపుస్తకవంతు బిజ్జివోరిడువాగ అత్తినడుగ రేంసదుక్తివంతుకొళు
రదేశోరిశాడువశబ్దదందనానుయేను మాడలిందుడేలిదను. ౨.

ఆఅవశ్ఠియిందాఅవను రేంసమనేగే యోగిరేంసచీంసలిగూపిల్లై
గళగూ రేంస దుక్తిపుతెళియదేయిరువాగ రేంస శ్రమవధికవాదదరిం
ద బరుళ దివసగళుఅణిసిశోళురదే కడేయల్లిరేంసమనసన్నంతుడేం

౧. యినాయా సంది ౬౪ స్లోరిక ౬. కిరేనే ౩౫ స్లోరి ౪ దిప్రై
యరిగే స. ౨ స్లోరి. ౨ ౩. జర్యగళు స. ౧౬ స్లోరి. ౩౦ ౩౧.
౨. జర్యగళు స. ౨ స్లోరి. ౩౨.

বোধপূকাশ° শব্দশাস্ত্র°
হিরিঙ্গিনামুপকারার্থ°
ক্রিয়তে হালেদগ্ধেজী

A
GRAMMAR
OF THE
BENGAL LANGUAGE

BY
NATHANIEL BRASSEY HALHED.

ইন্দ্রাদয়োপি যস্যান্ত° নয়যুঃ শব্দবারিধেঃ!
পুঙ্খিয়ান্তস্য কুৎসস্য ক্ষমোবজু° নরঃ কথ°॥

PRINTED
AT
HOOGLY IN BENGAL
M DCC LXXVIII.

BENGAL LANGUAGE.

37

মহাভারতের দ্রোনপর্ব মন্ত্রে এক অধ্যায়

Mohaabaarotar dronporbbo mod,hya ak od,hyayyo

মুনিঃ বলে সুন পরিষ্কৃতিতের তনয়!
জেমতে সাথেকি বীর হইন পরাজয় ॥

Mooneeh bola soono Poreekhyeetar tonoyo

Jamota Saatyokee beero ho-ilo poraajoyo

এক কালে বসুদেব পিতৃশুদ্ধ করে!
নিমন্ত্রিয়া ভ্রাতৃ বন্ধু আনে সভাকারে ॥

Ak kaala Bescodab peetree shraaddho kora

Neemontreeyaa bhraatree bondhoo aana sobhaakaara

সোমদত্ত বাহ্লিক আদি আর পঞ্চানন!
সাব শিশু আইন পাইয়া নিমন্ত্রন ॥

Somdot Baahleek aadee aar Ponchaanon

Saalo sheefhoo aaeelo paaeeyaa neemontraon

আইন অনেক রাজা নাহয় গননে!
সভাকারে বসুদেব কৈন অত্যর্ধনে ॥

Aaeelo onak Raajaa naahoy gonona

Sobhaakaara Bescodab ko-ilo obhyort,hona

নানী

MDCCXXIII

கீழ்க்கண்டவாறு உத்தரவு செய்துள்ளதால் அந்த உத்தரவுக்கு மாற்றாக உத்தரவு
பெற்றுள்ளது. அந்த உத்தரவுக்கு மாற்றாக உத்தரவு

Exhibit eight shows the leather being pasted on and moulded into the shape of the book.

Exhibit nine shows the leather margin being decorated with gold leaf.

Exhibit ten shows the leather spine being decorated with gold leaf.

Exhibit eleven shows the restoration of old books.

Exhibit twelve shows the work on a special binding.

Exhibit thirteen shows the final pressing of the books for 12 to 24 hours.

Exhibit fourteen shows a collection of hand-bound books.

The exhibits on the extreme left of the panel are meant to demonstrate the workmanlike repair and rebinding of books. The British Council has specially got these exhibits prepared by G. Blunt & Sons Ltd., London, on a request by the National Library.

The first exhibit shows the book as received for rebinding with its weak folds and sewing.

The next exhibit shows the book removed from its binding and broken down (pulled) into component parts ('Sections'). The original lining, glue and sewing have been removed. A check has been made for missing leaves, dirty marks, etc., and minor repairs effected.

The third exhibit shows the folds of the leaves reinforced (guarded) with serrated edge paper, improving their original strength and flexibility. Surplus swelling has been removed by pressure (Nipping).

The fourth exhibit shows that end-papers have been attached by fabric guarding to the first and last sections. The sections have been held together at the back by special strong interlocked sewing. The back has been glued; and the edges trimmed and sprinkled with soil-resistant colouring.

The fifth exhibit shows the book rounded and jointed in order to provide easy opening and to preserve its shape in use.

The sixth exhibit shows how the boards have become an integral part of the book by insertion of part of the end-paper structure and sewing-tapes into the thickness of the board (split-boards).

The seventh exhibit shows the back (spine) covered with a special tube-shaped paper (Hollow-lining) to increase stability and strength of the back in use, and to provide a strain-free attachment of the back to the cover.

The eighth exhibit shows the book covered with fast-finish Library Buckram. The attachment of the book to the split-board is to be specially noticed.

The ninth exhibit shows the book serviced and ready for Library use, full bound in fast-finish Library Buckram, with title and author clearly and legibly lettered in pure gold-leaf.

Exhibits ten and twelve are illustrative of the "¼ Niger style" and "Popular fiction style" of book-binding.

Exhibit eleven shows the crown 8^{vo} fiction book at a stage prior to covering.

* * *

Panel 5

HISTORY OF EARLY INDIAN PRINTING

Tamil

1716. Ziegenbalg, Bartholomæo.

Grammatica Damulica.....Viam brevissimam.....Lingua Damulica. Halæ Saxonum, Litteris & impensis orphanotropei, 1716.

A Tamil grammar in Latin. The large-sized Tamil characters employed in this book were discarded by Ziegenbalg in his later works. These types were made at Halle, Germany.

(By courtesy of the Serampore College.)

1723. Bible. Tamil.

Biblia Damulica Seu Quod Deus Omnipotentis...Veteris Testamenti pars prima.....Studio & opera Bartholomæi Ziegenbalgii...Trankuebariæ in littore Coromandelino Typis & Sumptibus Missionis Danicæ, 1723.

This Tamil translation of the Bible was done by Ziegenbalg of the Danish Mission at Tranquebar of the present Madras State. This Mission, founded in 1706, set up a press and issued some books of which this is one of the earliest specimen. This is also a specimen of Tamil printing after its cradle stage.

1790. Bartholomæo, Paulino A. S.

Sidharubam seu grammatical samscrdamica...Romæ, 1790.

A Latin book on Sanskrit Grammar. The 'Grantham' character is employed to print the illustrative Sanskrit passages in the book.

(By courtesy of the Serampore College.)

1793. Bunyan, John. (1628—1688.)

The Pilgrim's progress from this world to that which is to come...by John Bunyan.....printed in the office of the Mission at Vepery near Madras, 1793. Printed in two parallel columns, the first containing the original English and the second Tamil translation.

1806. Bible. Tamil.

The Malabar New Testament of Our Lord and Saviour Jesus Christ... 2nd ed. Vepery, 1806.

Printed at the Mission Press, Vepery, Madras.

(By courtesy of the Serampore College.)

1813. Bible. Tamil.

The Malabar New Testament of Our Lord and Saviour Jesus Christ... Serampore, Mission Press, 1813.

This first Tamil book printed at the Serampore Press serves as an example of a definitely improved Tamil type founts. This is evident from the fine shape of the type faces.

(By courtesy of the Serampore College.)

*

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Bengali

1778. Halhed, Nathaniel Brassey. (1751-1830.)

A Grammar of the Bengal Language. Printed at Hooghly, 1778.

In this book we have the specimen of the earliest Bengali printing. The punches of the fount were prepared and cut by Charles Wilkins with the help of Panchanan Karmakar. The Bengali type was necessary for printing the vernacular passages illustrating the English text.

1787. The Calcutta Gazette ; or, Oriental Adviser. (1784-87.)

A specimen of Bengali printing after Halhed's Grammar. The type faces clearly indicate their resemblance with the model set by Wilkins and Panchanan.

1793. Upjohn, A.

Ingaraji O Bengali Vokebilari ; An extensive vocabulary, Bengalese and English very useful to teach the natives English, and to assist beginners in learning the Bengal language. Calcutta, Printed at the Chronicle Press, 1793. This work is the first printed Bengali—English dictionary. One peculiarity of its composition is that in the arrangement of the words, the consonants come before the vowels.

Exhibit copy lacks title page.

(By courtesy of the Bangiya Sahitya Parishad.)

1799. Forster, Henry Pitts. (1761-1815.)

A vocabulary in two parts, English and Bengalee, and vice versa. Calcutta, The Press of Ferris and co., 1799.

(Pt. I—English-Bengali.)

This is the first printed English-Bengali dictionary. Part 2 of this book (Bengali-English) came out in 1802.

(By courtesy of the Bangiya Sahitya Parishad.)

1801. Carey, William. (1761-1834.)

Dialogues, intended to facilitate the acquiring of the Bengali language. Serampore, Printed at the Mission Press, 1801.

It is one of the earliest printed books at the Serampore Press. The distinctive style of Serampore printing is quite clear in it. It was first published in August, 1801 ; the date given at the end of the preface is the 4th August, 1801. The first Bengali prose-work (Ramma Rama Vasu's 'Pratapaditya-charitra') was published only a month earlier. This book is also known as 'Colloquies'. This title is printed on the fly-leaf.

1801. Ram Ram Basu. (1757-1813.)

Raja Pratapaditya Charitra...Serampore, [Mission Press], 1801.

The year of publication given in the first title page (English) is 1802 ; but the correct date appears to be 1801.

This is regarded as the first attempt at sustained Bengali prose-writing and also as the first historical work in Bengali prose.

Exhibit copy : 1802.

1801. Bible. Bengali.

Dharma pustaka. Serampore, Mission Press, 1801.

Added title-page in English with imprint date 1802.

This is perhaps the first voluminous book in Bengali print.

1802. Mahabharata. Bengali.

The Mahabharat, a poem, in four volumes ; translated from the original Sanskrit by Kashee Ram Dass. Serampore, Mission Press, 1802.

This is the first printed version of the most popular Bengali translation of the Mahabharata. It is one of the earliest specimens of Bengali printing in verse form. The type faces distinctly bears the stamp of the contemporary manuscript writing.

1802. Ramayana. Bengali.

The Ramayanu, a poem: in five volumes; translated from the original Sanskrit, by Kirtee Bass [Ojha].

This is the first version of the most popular Bengali translation of the Ramayana.

1802. Mrityunjay Vidyalankar. (1762-1819.)

Batrish Simhasan—Sangraha Bhashate Mrityunjay Sharmana Kriyate. Serampore, 1802.

Another specimen of early printed classics in Bengali. It is a collection of stories told by each of the thirty-two images of Bikramaditya's throne.

This work had three editions. The last edition of 1816 was published in London under the title "Sri Vikramadityer batrish puttalika Simhasana Samgraha Bangala bhasate."

1803. Bible O. T. Psalms. Bengali. 1803.

182 Jc. 80.3

Dauder geet...Serampore, 1803.

A prose translation of the Psalms of David. Book of Isaiah

1805. Chandicharan Munshi. (?—1808).

Tota Itihasa. Serampore, 1805.

This work is one of the early printed translations in prose narrative. It is a translation from the original Persian 'Tootanamah' by Qadir Bukhsh. Although a text-book meant for the Fort William College, this work became widely popular.

182 Oc. 80.12

1812. Carey, William. (1761-1834.)

Itihasamala, or a collection of stories in the Bengalee language. Serampore, Mission Press, 1812.

A collection of 150 stories in the Bengali language collected from various sources. Compared with the printing of the Batrish Simhasan (1802) the type faces show the improvement made during a decade. 182 Mc. 81.2

1814. Jaynarayan Ghosal. (1751-1821.)

Sri Karunanidhanavilasa. Kidderpore, 1814 (?).

Printed in folio size, this work illustrates the first stage of printing Bengali poetry.

1816. Bharatchandra Ray. (1722-1760.)

Oonoodah Mongul, exhibiting the tales of Biddah and Soonder. To which is added, the Memoirs of Rajah Prutapadityu. Embellished with six cuts. Calcutta: From the Press of Ferris and Co., 1816.

This is the first printed version of Bharatchandra's great work composed in 1752 by the order of Raja Krishna Chandra. This is regarded as the earliest printed Bengali book with illustration. The illustration was done in line-engraving and the blocks were prepared by one Ramachandra Ray.

(By courtesy of the Bangiya Sahitya Parishad.)

1818. Digdarshan.

First Bengali monthly published in April, 1818 by the Serampore Baptist Mission.

Editor: John Clarke Marshman.

1818. Panjika, 1225 B. S. (1818-1819). Edited by Durgaprasada. Calcutta, 1818.
One of the earliest printed Bengali almanacs with astronomical charts and tables.

1818. Samachar Darpan; the first Bengali weekly journal; edited by J. C. Marshman.
Printed at the Serampore Press, 1818.
The first issue was published on May 23, 1818.

(By courtesy of the Bangiya Sahitya Parishad.)

Exhibit copy: Issue for May 23, 1818.

1818. Carey, William. (1761-1834).

A Dictionary of the Bengali language in which the words are traced to their origin and their various meanings given. Serampore, Mission Press, 1815-1825. 2 vol.

This is the last and greatest achievement of Carey. Printed in Demy Quarto in double columns, it consists of 1544 pages covering 85,000 words, their meaning and derivation. "The first volume was printed in 1815; but the typographical form adopted being found likely to extend the work to an inconvenient size, it was subsequently reprinted..." H. H. Wilson.

Exhibit copy: Vol. I, 1818.

1820. Pearson, J. D.

Potro-Cowmoode; or, book of letters, etc., containing letters of correspondence, commercial and familiar; with zumeendaree and other legal forms, etc. Printed for the Calcutta School-Book Society at the School Press, Dhurumtula, 1820.

It is a specimen of early text-book printing in Bengali.

1821. Bunyan, John. (1628-1688.)

Yatrinder Agresaran Bibaran, arthat Ihalok Haite Paralok-gaman bibaran... Serampore, 1821. 2 vol.

Translation of Pilgrim's Progress by Felix Carey.

Exhibit copy: 1821 (2 vol.)

1822. The Book of Common Prayer...translated into Bengali. Calcutta, printed at the Church Mission Press, 1822.

The printing and the type faces resemble those of the Serampore school.

1823. Rammohun Ray. (1774-1833.)

Pathya pradan. Calcutta, Sungscrit Press, 1823.

Title page in Bengali and English.

The printing shows that even during 1820's when Bengali type had reached an elegance due to the efforts of Serampore printers, some presses at Calcutta were still in a crude stage.

(By courtesy of the Bangiya Sahitya Parishad.)

1824. Stri shikshabidhayak; an apology for Hindoo Female Education; containing evidence in favour of the Education of Hindoo females, from the examples of illustrious women, both ancient and modern. 3rd edition, enlarged. Calcutta, printed at the Calcutta School Book Society Press, 1824.

Title page in Bengali and English.

A specimen of Calcutta printing. Compared with a specimen of Serampore printing of the same year, this printing appears heavy and dull.

1828. Ain...2nd impression. Serampore, 1828.

This is a Bengali version of all Acts of the Governor General in Council from 1796 to 1801.

The fine type faces and the layout of the page with marginal notes are of special interest. In the sharp and angular configurations of the type we have a clear anticipation of the modern Bengali linotype printing.

* * *

Gujarati

1808. Drummond, Robert.

Illustrations of the grammatical parts of the Guzerattee, Mahratta and English languages. Bombay, printed at the Courier Press, 1808.

First printed Gujarati grammar. Contains a glossary of Gujarati words explained in detail in English.

1818. Aesop.

Goojratee translation of Esop's fables. Bombay, Sikhsamandali Press, 1818.

1828. Hutton, Charles and Bonnycastle.

A course of mathematics in the Goojratce language...; translated by George Ritso Jervis. Bombay, Lithographed by F. B. Ramos, 1828. 2 vols.

Exhibit copy: vol. I.

1833. Edalji Barjorji Patel.

Suratani tavarikh. Surat, Akhbar Press, 1833.

The work is a history of Surat.

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Hindi

1802. Bayley, W. B.

Thesis pronounced at the disputation in the Hindustani language on the sixth of February, 1802. Calcutta, Honourable Company's Press, 1802.

It is claimed that in this work we have the specimen of the earliest Devanagari type. This and other theses on Persian and Bengali Languages are included in the "Essays by the students of the College of Fort William".

1804. Gilchrist, J.

Hindee-Roman ortho epigraphical ultimatum. Calcutta, Hindustani Press, 1804.

The book contains Sakuntalanatak in prose printed in the Roman script. The introductory part has a chart of Devanagari type-faces, which reveal a distinct improvement over the earlier specimen.

1810. Lallulal Kavi.

Prem Sagar, translated into Hinduvee from the Brajbhasa of Chutoorbhooj Misra by Shree Lulloo Lal Kub, Bhasa Moonshee in the College of the Fort William. Calcutta, Sanskrit Press, 1810.

Some portions of this text book of the college were published in 1803. This is the first complete copy of the book published exclusively by a Sanskrit and Hindi press.

1819. Haladhardas.

Sudamacarita. Calcutta, Sanskrit press, 1819.

One of the first printed books of old Hindi (Brajbhasa) poems.

1820. Surati Misra.

Sarasaras, edited by Lallulal Kavi. Calcutta, Sanskrit press, 1820.

This is the first printed version of the work. Surati Misra, the court poet of Muhammad Shah of Delhi, wrote commentaries on Biharisatasai, Kavipriya and Rasikpriya of Kesavdas and a number of books on prosody.

1826. Udant Martand.

The first Hindi weekly journal; edited by Yugula Kishore Sukul. The first issue was published on May 30, 1826. It was published on every Tuesday at Martand press, Calcutta. Samachar Darpana, the first Bengali weekly, had welcomed the news of its publication in its issue of June 17, 1826.

(By courtesy of the Bangiya Sahitya Parishad.)

1828. Bible. O. T. Psalms. Hindi, 1828.

Geeten hamare prabhu...; translated by Thompson. Serampore, 1828.

One of the early attempts at a Hindi translation from the Bible by the missionaries of Serampore.

1828. Price, William.

Subha Bilas : collection of stanzas on various subjects in Hindee, by different authors. Calcutta, Education press, 1828.

The type faces show a distinct improvement over those used earlier by the Serampore press and the Sanskrit press of Lullulal Kavi.

1829. Lal Kavi [Gorelal Purohit].

Chatraprakas; edited by W. Price. Calcutta, Education press, 1829.

A biographical account of Chatrasal, Raja of Bundelkhand, in old Hindi (Brajbhasa) verse. Published by the order of W. Price, the professor of Hindi and Hindustani in the College of Fort William.

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Kannada

1833. Bunyan, John.

The Pilgrim's progress; Desantriya prayanavu. Bellary, Mission Press, 1833. Title page in English and Kannada.

The characteristic feature of the printing is that all the type faces used are not of the Kannada characters. We find in the type a mixture of Telegu and Kannada characters.

Exhibit copy : vol. 1.

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Marathi

1805. Carey, William. (1761-1834.)

A grammar of the Mahratta language, to which are added dialogues on familiar subjects. Serampore, printed at the Mission Press, 1805.

This is the first Marathi book printed in 'Deva-nagari' script.

"A grammar of this language was, indeed, written many years ago in the Portuguese tongue,..." (Preface, p. vi).

1810. Carey, William. (1761-1834.)

Dictionary of the Mahratta language. Serampore, 1810.

This is the first printed Marathi-English dictionary 'prepared with the help of Vidyath for helping the Europeans in India to learn the language'. The Marathi words are printed in 'Modi' type.

1814. Vaijanath Sarma.

Simhasana battisi. Serampore, Mission Press, 1814.

Printed in 'Modi' type.

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Sanskrit

1792. Kalidasa.

Rtusamhara. Calcutta, 1792.

This is the first Sanskrit book in print in the Bengali character.

Exhibit copy: Facsimile reprint, by H. Kreyenborg, Hannover, 1924.

(By courtesy of the Calcutta University Library.)

1804. Hitopadésá or Salutory Instruction in the original Sanscrit [followed by Dasa Cumaracharita, abridged by Apayya and Three Satacas, or Centuries of verses by Bhartri Hari.] Serampore, Mission Press, 1804.

Mr. H. T. Colbrooke in his elaborate introduction to this work says, 'In this first attempt to employ the press in multiplying copies of Sanscrit books with the Dévanágari character, it will be no matter of surprise, nor any cause of imputation on the editor's diligence, that the table of corrections should be large'. This book was published 'to promote and facilitate the study of the ancient and learned language of India in the College of Fort William.'

1806. Carey, William. (1761-1834.)

A Grammar of the Sungskrit Language. Serampore, Mission Press, 1806.

This is the first printed Sanskrit grammar. The Sanskrit matter included for illustrating the English text is printed in Devanágari script.

1808. Amaru.

Amarusátaka. Calcutta, Fort William College, 1808. *Printed at Baburam's Press, Kidderpore, Calcutta.*

A collection of one hundred love poems with the commentary of Ravichandra. This work is a specimen of early printing of Sanskrit books in a private press.

1809. Bhagavadgita. Calcutta, Fort William College, 1809. *Printed at Baburam's Press, Kidderpore, Calcutta.*

The first printed edition of the Bhagavadgita.

1811. Bible.

Isvarasya Sarvvavakyam. Serampore, Mission Press, 1811.

A translation of the Books of Deutoronomy-Esther [Bible] from the original Hebrew into Sanskrit. This is perhaps the first attempt to translate the Bible into Sanskrit.

1813. Kalidasa.

Méghadúta or Cloud Messenger. Calcutta, College of Fort William, 1813.

Printed at the Hindoostanee Press, Calcutta.

This appears to be the earliest printed edition of the work. The original Sanskrit text is accompanied by a metrical English translation and copious notes based on several standard commentaries on the poem. Edited by Horace Hayman Wilson.

1828. Visvanatha Kaviraja.

Sahitya Derpana. Calcutta, Published under the authority of the General Committee of Public Instruction, 1828. *Printed at the Education Press, Calcutta.*

This work is a classic treatise on rhetorical composition. The present copy is one of the early printed editions of the work.

1830. Kalidasa.

Vikramorvasi. Calcutta, Published under the authority of the Committee of Public Instruction, 1830. *Printed at the Education Press, Calcutta.*

This appears to be the first printed text edition of the drama. Compared with the Devanagari type fount cast during the first decade of the century, the present type faces show a distinct improvement.

1834-39. Mahabharata. 4 vols. Calcutta, Asiatic Society of Bengal, 1834-39. *Printed at the Baptist Mission Press, Calcutta.*

This edition of the great epic of India is popularly known as the Calcutta edition. It is printed in its entirety for the first time in India.

Exhibit copy: vol. I.

1835. Kalhana.

Rājataranginī. Calcutta, Asiatic Society of Bengal, 1835. *Printed at the Baptist Mission Press, Calcutta.*

A chronicle in verse of the kings of Kashmir.

This is the earliest printed edition of the work. The work of bringing out the volume was commenced under the auspices of the General Committee of Public Instruction who, however, would not complete the project. The materials were then transferred to Asiatic Society who completed it in 1835. In this book we have one of the earliest specimens of small-sized Devanāgarī type-face.

1839. Asvaghosa.

Wujra Soochi [Vajrasūci]. Bombay, Lancelot Wilkinson, 1839.

A Buddhist work being a 'refutation of the arguments upon which the Brahmanical institution of caste is founded.' Also contains an English translation by B. H. Hodgson, which had already appeared in 1829 in the Transactions of the Royal Asiatic Society, Vol. III. 'Also the Tunku [or Laghu Tañku] by Soobajee Bapoo being a reply to the Wujra Soochi in Sanskrit.'

A specimen of the early Bombay Devanāgarī type. The faces have the distinct stamp of manuscript writing. The composing is primitive in so much as the individual letters run on without the words being properly spaced out. There is no flow of sentence structure evident in this composition.

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Urdu

1803. Buhadur Ulee, Mir.

Ukhlaqi Hindēe, or Indian ethics; translated from the Persian version of the celebrated Hitoopudes, or Salutory Counsel. Calcutta, printed at the Hindoostani Press. 1803.

1811. Muhammad Taqi, Mir (1716-1810.)

Kulliyat-i-Mir. Calcutta, Hindustani Press. 1811.

This book was published for "Madrasah-i-'Aliyah" Calcutta, under the patronage of the College Council of Fort William by the order of Lord Minto, the then Governor General of India.

1812. A collection of Hindustani exercises printed for the Public Examination, Calcutta, Fort William Press, 1812.

Published under the superintendence of Lieutenant Roebuck, Examiner in the College of Fort William.

1824. Pilpay.

Dukhnee Unwari Soheilee ; a translation into Dukhnee tongue by Muhammad Ibrahim of the Persian rendering of Unwari Soheilee (Rays of the star Canopus) by Mulla Hussain Va'iz, Kashifi, from the "Fables in Persian" by Pilpay.

Produced for the use of military officers of the Madras Establishment.

On either side of each line an asterisk is used for decoration.

1829-30. al-Qazwini, Yaha b. 'Abdul ul-Husayni. (?-1955 A.D.)

Lubb-ut-tawarikh ; translated into Hindoostanee by Lewis Dacosta from Tytler's Elements of General History. 1825. Calcutta, Church Mission Press. 1829. 3 vol.

Exhibit copy : vol. 2.

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Panel—A

MONOTYPE PUNCH CUTTING

The exhibits in this panel, which have been obtained by courtesy of the British Council, are meant to demonstrate the making of type in the Monotype Works.

Exhibit one shows the buildings of the Monotype Works at Salfords, in Surrey, in London where all processes of matrix making are housed. Here, type faces for all the major European and Eastern languages are designed, and matrices made for export to all parts of the Eastern Hemisphere.

Exhibit two shows the first stage in making a type design. The designer's original drawings are enlarged by means of a projector and screen, and a rough outline tracing is made on each character.

Exhibit three shows the process of making a perfected drawing, 10 inches high, from the rough tracing.

Exhibit four shows the using of perfected drawing on a pantograph as a guide to the cutting of a smaller-size image in wax. The wax is based on a glass plate.

Exhibit five shows the stage when the cutting is completed, the wax core of the character is lifted out and the surplus around the edges removed, resulting in a plate on which a copper pattern is built in an electrolytic bath.

Exhibit six shows the stages of copper pattern making.

Exhibit seven shows the process of checking carefully the accuracy of every copper pattern under the microscope.

Exhibit 7a shows the machine on which the relief character on the copper pattern is measured to see if it is true to the 10 inch drawing. The operator uses the vertical microscope to check position while reading off measurements on the circular scales at either side of the machine.

Exhibit eight shows the operator on a punch-cutting machine, who uses the accurate copper pattern as a guide when the character is cut in relief on the end of the steel punch. A Burmese character is being cut on the machine.

Exhibit nine shows the machine which automatically measures and cuts each matrix to a required length, ensuring at the same time that the intaglio character is exactly the right depth from the face of the matrix.

Exhibit ten shows how each composition matrix is drilled through its side to form a hole. A rod passes through the hole, when the matrix is in a matrix case and holds it in position when the case is inverted on the machine.

Exhibit eleven shows the next stage when cone-shaped hole is made in the base of each matrix by the drilling machine. By means of a centring pin each matrix as required is positioned exactly over the mould in readiness for the casting of a type.

Exhibit twelve shows the stage when each finished matrix is reflected in an enlarged form on a screen and carefully checked to see that there are no defects.

Exhibit thirteen shows how the relative position of character matrices in the matrix is carefully planned beforehand so that the most frequently used ones will be as central as possible. This reduces wear in operation. Careful thought goes into the planning.

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Panel—B

PENGUIN BOOKS

The exhibits in this panel, which have been obtained by courtesy of the British Council, demonstrate the stages of producing Penguin books which have revolutionised the cheap reprint market.

Exhibit one shows the manuscript, corrected page, layout of page and specimen page.

Exhibit two shows the press proofs ready for the printer.

Exhibit three shows the cover, proofs of front and back covers with corrections, inside of cover, blocks of ornamental border, border added to covers, and the printed sheet of the inside covers.

Exhibit four shows the stages when folded sections are collated, collated sections sewn, the cover put round the sections, trimmed and split up into component parts.

Exhibit five shows the setting of the material on a monotype keyboard.

Exhibit six shows the type-casting machine.

Exhibit seven shows the stone—a heavy steel plate used as a basis for imposing the pages.

Exhibit eight shows the folded sections being sewn.

Exhibit nine shows the covering machine.

Exhibit ten shows the process of cutting and trimming the books.

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32